THE magazine for French Electronic Knitting Machines. Number 2

ELECTRONE

Editor's Page

Dear Members,

Here we are at the second issue of the club magazine already. The last three months seem to have flown by, and now we are at last into the Spring weather.

You will have already noticed one difference with your magazine. The plastic binding has gone, and the front cover is now in colour. This has been made possible by the increasing number of members. The more we have the better, of course, and the membership numbers have really been a surprise to many people.
I hope you like the new format anyway. This is how the magazine will be for at least the rest of this year. It would be nice to be in colour throughout, but perhaps in time this too will be possible.

In this issue, the patterns all have diagrams to accompany them, as I promised in the last issue. These are not just sizing charts, you can actually knit from them as well. This is how many of the continental patterns are produced, and there is an article to explain to you how to knit following a diagram, and not the written instructions. Written instructions are still there for you as well, just in case this is what you prefer.
Knitting from diagrams is very easy once you are used to it, and I hope that some of you will try it.

If you are going to France or any of the continental countries this year for your holidays, pop into any of the Phildar shops. They have their own yarn pattern magazine, which has working diagrams, and stitch pattern charts for the French electronic machines. This is because the company sell these machines with their own name on them, and you will find 2310 and 600 patterns in all the books. This is another good source of patterns, in addition to the ones we already have. The Designer 2 is catered for as well, as this is sold by them too. The written instruction for knitting are of course in French, but if you can knit from a diagram, this is no longer important. All you need in the stitch pattern chart, and the diagram, and away you go !

I have had a fair number of letters to say how pleased you are with the magazine so far, for which I say thankyou. I have even seen some people at exhibitions wearing garments from the patterns. Nice to know that they are being used. Other members have written to me to say how disappointed they were that the articles in Machine Knitting News came to an end in March. Jean Ryder, the editor, did say it was for the time being, and I'm very pleased to tell you that I have been asked to write some more on the French Electronics, and on the Duomatic machines. These articles are due to start in July of this year.

As well as this magazine being in a new format, the Techniques Books and the Dictionary have been given a new binding, and all the photographs have been re-taken to improve the presentation, and make reading easier.
All future books will have the same binding as these books so that they will all match up.

Many members have been using the problem solving services, both by mail and telephone, and I am really pleased to have been of some help as and where I can. Remeber, you have paid for this service, so do use it.

There has been no response to the idea of a "Swap-Shop", so it looks as though this is a non-starter. The thing many members are most interested in, is being put in touch with other French electronics owners in their locality. I've done this for several members, and hear that some mini-clubs are now starting in different areas. It's so nice to know that you are not alone, and some people have been as close as the same road, and not known about each other.

I hope you like the patterns in this issue. As promised, a club sweater made on the 600 machine, knitted sideways.
A big chunky sweater made on the Designer 2 machine. Many of you have this as a second machine I know, and it really is good. As it comes from the same French "stable", it seems logical to include some patterns for it at times.
There have been requests for baby items too, so you will find that this time, along with some simple "makes" for baby.
An unusual pattern is the two colour fisherman's rib sweater. Blue on one side and white on the other. It appears very complicated at first, but is in fact fairly easy to knit once you follow the colour sequence. That's all the space this time. Best wishes,

Contents

The Editors Page.. 1

Your Letters.. 3

"Can You Help Me ?".. 7

Beginners Pages

More Basic Rib Patterns................................ 9

An Introduction to Intarsia..........................13

Knitting From Diagrams..............................10

For More Advanced Knitters

Knitting Lace with the Transfer Carriage...........15

Have You Heard This One ? (Stitch Patterns)......................18

Club News.. 5

Pattern Pages

The 600 Club Sweater..37

Blue and White Fisherman's Rib Sweater.............................35

Baby Boutique..27

Lacy Summer Top 21

Cabled Sweater for Designer 2 Machines............................25

PHOTOGRAPHY BY

Michael D Bagshaw
11 Athelstan Road
Tuckton
BOURNEMOUTH
Dorset

Letters

Dear George,

May I say a big thankyou for a great magazine, but mostly for starting the Electronne Club. I was beginning to think that no-one cared, but now, thanks to the club, new heart has been put into my knitting.

Here is a tip that others may find useful for waxing yarns. I have screwed two "Terry Clips" (from any hardware store), to the rear edge of my knitting table, and into this, put the waxing discs, or even a piece of candle. Thread the yarn as usual, but take it through the wax disc before threading the upper tension mast. It works well, giving just the right amount of wax as you knit.

Good luck with the club, may it go from strength to strength.

Yours sincerely
John Kelby, Oxfordshire.

Many thanks for your letter, and tip John, it really works well. Many yarns will knit better if waxed, as I'm sure most of you already know.

Another waxing tip is to use the spray wax obtainable from most dealers in the following way. Place cones or balls of yarn in a large plastic bag. Gather the top into your fingers, just as if you were going to blow the bag up. Spray wax into the bag for a few seconds, then tie up the bag neck with string or an elastic band. Leave overnight. Remove cones, and use. The wax will penetrate quite a way into the cones, and indeed, many will not need further treatment. Very large, or tightly wound cones may need a second spraying.

Dear George,

Having reached the stage of "large lumps, they're lovely", I find it expensive and wasteful to buy many of the branded yarns as they are usually sold in 300 to 500 gram cones. Neither of these is sufficient for my needs. Consequently, I need two cones, and have a fair amount of yarn left. Some of this can be useful for grandchildren, but even they are now well off for garments from these leftovers.

Now that there are many more firms and places dealing with industrial yarns, which are less expensive, and on larger cones, would it be possible to give us a little tuition on how to decipher the count numbers on the cone bases, and tell us the approximate hand knitting thickness equivalents ? Also an approximate tension guide, which would make the knitting of tension swatches, dare I say it, not so laborious.

Yours,

Mrs E.S. Bournemouth

Well Mrs E.S., what a lot all in one letter.

I shall try to answer your queries in sequence. First, you are not alone in being cross with some of the spinners for putting fairly small amounts of yarn onto a cone. It has been one of the moans of machine knitters since coned yarns became more readily available. The answer to this seems to be to choose yarns that come in sensible amounts, or use a spinner that will cone exactly the amount you require at one time. If you need 550 grams, then this is what you get.

One such company is "Brockwell Wools" of Sowerby Bridge in Yorkshire. A shade card from them will cost one pound. They deal mainly in natural fibres, such as Woolmark lambswool, botany, mohair, cashmere, cotton etc., and I have used their yarns quite a lot, and find them excellent.

If you are going to use Industrials, then the counts you need to know about are the ones used in this country, known as Imperial Counts. (There are others, known as "Tex", and "Denier"). These are described more fully in the Basic Techniques for French Electronic Knitting Machines, but a brief precis follows, which should at least get you started on the right road.

In a count number, there is a figure, then a slash-mark (/), followed by another figure.

The figures before the slash-mark tell you the number of strands twisted together to make the yarn. The figure following it, tell you the thickness of those individual strands.

This is why the handknitting terms like four-ply mean nothing here. Four ply literally means, four strands twisted together, but the final thickness of the yarn will depend on the individual thickness of the original strands used to twist the four ply. If you twist four very thin strands together, you have a four-ply, and similarly, if you twist four strands of Icelandic yarn together, you also have a four ply yarn. This is why a pattern knitted in Bloggs four ply, when it was intended for Smiths four ply, will probably end up the wrong size.

In the yarn industry, there has to be a standard for the yarn thicknesses, and that is what the counts are part of. They are based on a standard length of yarn, spun from one pound of raw wool. For the Worsted count system, this is 560 yards of yarn, from one pound. This is a 1's. If the spinner makes four times the standard length from the pound of yarn, then it is known as a 4's. It follows that for 30 times the standard length, the number will be 30's.

So a 2/30's yarn, is 2 strands of yarn twisted together, which were spun 30 times the standard length from a pound of raw material.
You can also see that the more yards spun from a pound of raw material, the thinner the resulting yarn. Therefore, the higher the count number, the thinner the yarn.

Man made fibres such as acrylics etc, do not have a count system of their own, but have "borrowed" the wool system, so are measured in the same count numbers.
Now, if you really must refer back to hand-knitting type thicknesses, and we all do, here are a few count numbers which will give you comparisons.

1 PLY.
2/30, 2/28, 2/32, 2/34.

2 PLY
2/14, 2/16.

3 PLY
2/10, 2/12

4 PLY
2/8, 2/9, 3/14

D.K.
3/8, 3/9.

You can of course, make your own thichnesses by threading two or more yarns together. Thus 2 strands of 2/30s will be a 2 ply etc. I hope this will be of some help to you and other members.

Knitting tension is another subject altogether, and I suggest yo use the chart in the back of the Dictionary for French Electronic Machines as a guide. It is almost impossible to give hard and fast tensions for yarns because every machine is different, as are yarns, and the pressure you put on the carriage when pushing it. All these things will affect tension. This is why the numbers given in all patterns are just a guide, and your own swatch must be knitted.
As a very rough guide, you can use the following for stocking stitch based fabrics ONLY. Double bed are different again.
2/30 etc (1 ply) 1 - 3
2/16 etc (2 ply) 3 - 4
2/10 etc (3 ply) 4 - 5
2/8 etc (4 ply) 5 - 7
Please remember that this is only a guide. You must knit a swatch. Even if using the same yarn type and count, but a different colour. The dye in a yarn, as many of you know, will affect the tension.

What a long reply, but this letter was only one of several on the same subject, so I hope it will have helped all those members who wrote in on the subject.

Dear George,

I've just received my first issue of the club magazine. Terrific, if this is the foundation issue, then this is going to be a wonderful asset to us Singer owners. I shall not hesitate to pass on details of "our" club to other owners.
I have learned so much already, just by reading the magazine, without trying the knitting techniques out. Thankyou,--- let it continue.

Wendy Pearce, Carmarthen, Dyfed.

Well thank you Wendy, for such a nice letter. I hope we can indeed keep up the input of techniques etc, as well as patterns and general improvements all round.

Dear George,
I am writing to you on behalf of my daughter Sue and myself following attending the primary course. Our first re-action remains unchanged - a first class weekend, and although we are not beginners, we still found it very worthwhile starting from scratch. The brief history session, and details on the carriage/cam functions have already proved useful as we had a mini crisis with one of the keys cracking. Our dealer repaired it, but on return home the machine wasn't knitting properly. We returned to the shop, and this time my husband watched as the carriage was dismantled, and reassembled. No improvement on returning home, so my husband dismantled it again, and as I suspected, the problem was a small nut stuck fast to one of the magnets. Once the current garment is completed, we are sending it off to be repaired properly.

We have studied the section on yarns and their functions in more detail, and as a result have short-listed one or two.

We have also had a go at fairisle knitting on the single bed, introducing the circular button to tidy up the floats, and although it does work quite well we feel it is not worth messing about with this method, but to use industrial yarns and the double jacquard techniques which give a more professional result.

I could go on but I am sure you see just how much we have gained, and we are really looking forward to the next course. Thanks also for a super club in the form of Electronne, I'm glad we got in on the ground floor, and I hope it will be around for a long time and that we can see it develop and grow in the future.

Best wishes from us both,
Joan & Sue Collins

Thankyou both for a very kind letter. Nice to know that you enjoyed yourself on the course, and that the knowledge is proving useful, even in such dire circumstances.
I wouldn't normally recommend that anyone dismantle their own machine to find the problem. This is done by service centres normally, who know exactly what they are doing, but in this case, I happen to know that Joan's husband knows what he is about.
I would also like to wish Sue the best of luck in her new venture of designing and knitting for her living, she is now trading under the name "Sue Collins Knits" Good luck on behalf of the club.

Brockwell Wools
Quality Machine Knitting Yarns

Pure new wool
Lambswool 2, 3 & 4 ply in oil or scoured on cone
Botany wool 2, 3 & 4 ply dry spun waxed on cone.

Pure cotton
Pure cotton in plain, slubbed and mercerised from 2 to 8 ply. Waxed on cone.

* YARNS MADE TO ORDER IN MIXTURES OF COLOURS & FIBRES

Indicate samples required and send £1 (refunded on orders over £20) to:-
BROCKWELL WOOLS (DEPT MK)
Stansfield Mill, Triangle,
Sowerby Bridge, West Yorks HX6 3LZ

News

The first item is not really news as such, more of a write-up on something we haven't done in the previous issue. I'm talking of the Designer 2 machine. This really is a super piece of equipment. A chunky guage machine, (9mm), for only £139 ! Admittedly it is very basic, but that is half the attraction of the thing. It is of rigid, strong plastic construction for the bed and carriage, with the needles and carriage cams being of steel.
There are 114 needles in the bed, and this gives enough space for garments up to 50 ins., depending on the yarn type and thickness of course. This is where this machine comes into it's own. Having no yarn feed, (yarn is laid in by hand, much as for intarsia), the really thick and textured yarns are easily knitted. I tried a sequin yarn called Society from Europa on this, and two other chunkies that have yarn feeds. The only machine to cope with it without any snags was the Designer 2. Because the laying in technique is used, this means that chunky intarsia patterns are so easy. Garments seem to grow at an amazing rate. All in all, a good buy as your second machine.

Next, a bit of news from S.D.L., the company that distributes the machines in the U.K. Many people have said that they have heard the P.T.V. Unit described in the last issue of Electronne, was to be discontinued in this country, or have been told this by their dealers. I asked Lydia Spenceley if this was so, and she tells me that it's not true at all. If you do order one, yes there may be some delay, as it will have to come from France, but order it you can.

Another new machine joined the French family earlier this year. Known as the Merlin here, it replaces the old SB 100. Indeed in some ways it is like that machine. Another plastic single bed, but this time the guage is 5mm, the same as the electronic machines. Steel needles and carriage cams of course, and like the Designer 2 (known as Big Phil in France), it has no yarn guide or feed, the yarns are laid by hand. This makes intarsia knitting very easy indeed.
There are 160 needles in the bed, and this means it will make garments up to a size 38 in. with no problem, in stocking stitch, tuck, slip, fairisle, etc. So it's an ideal machine for smaller clothes. The other advantage over the old SB 100,

is the addition of a row counter, and a really good cast-on comb.

For those of us with the 600 or 2310, there is another advantage, all the accessories which come with this machine, fit the electronics, including the carriage. This means that if you don't have the intarsia carriage, then the Merlin carriage takes it's place.

The cost of the Merlin machine is £119, including tools. Take off the cost of the intarsia carriage and tools plus comb, and the bed of the machine is costing you about £40. Not bad for an additional machine, is it ?

The Hastings Machine Knitting Club are holding a 2 day Machine Knitting Seminar again this year. To be held on Saturday October 10th, and Sunday 11th at Claverham Community College, Battle, East Sussex. I shall be there on behalf of the Club, and generally to meet people with the French Electronic machines, and there are demonstrations, fashion shows, trade stands etc. So if you are within easy distance of there why not give it a go. Tickets cost £4 for fashion show and the exhibition only. £6 as above plus lectures. Lunch will cost you another £2 : 50. The club is non-profit making, and all the profits go to local charities of the members choice. So this is a good way of having a really interesting day out, and helping a good cause into the bargain. For tickets send SAE to 23 Essenden Road, St Leonards on Sea, East Sussex, TN38 ONN, but hurry, I know that already they are in very short supply.

By now many of you will have seen the new magazine for our machines called "Nathalie", available from your local Singer shop at £2 : 95. It contains patterns for the electronics, and does have the computer programmes.

On the subject of patterns, the French Phildar magazines are now available in this country in limited numbers from an Electronne club member who has a Singer/Phildar shop, by mail order. The address to write to is Mrs Sally Gregg, 146 Fleet Road, Fleet, Hampshire, GU13 8BE. Each magazine will cost around £2, but write to Sally first to be sure of price and postage. She tells me that the current book does have patterns for our machines, but not as many as is usual for the Autumn and Winter numbers, but still worth having. If you're like me, you will have a mania for pattern books, and cannot go past one without thinking that something in it will come in handy one day. I wonder are all machine knitters compulsive squirrels. I know we are with yarns, but how about patterns and magazines ?

Hardly news now, but as promised a brief run down on some of the events that have taken place recently.
The Knitting Exhibition at Esher was very good, and how nice to see our machines represented at last on the stand run by the Croydon shop. I had a lovely couple of hours talking to them.
Our machines were also represented at the Bristol Exhibition, and I met several of our members there. It really is nice to see members, and to be able to put a face to a name. I shall also be going to the Leeds show, and hope to meet some more of you there.

There are now a fair number of knitting machine clubs starting for our machines, many of them started by Electronne members, and it really is so nice to hear of people now getting together to help each other, as well as swap ideas and have a social chat. It certainly makes a change from hearing that owners of French Electronics have almost been shown the door by knitting clubs. If the latter is the sort of thing that is happening, or has happened to you, it can be so disheartening. Almost enough to make one want to sell the machine and buy a Japanese one just to be accepted !
The answer has been found by one or two members of our club. Having been almost shown the door at one local club meeting, and been told "Oh, you poor thing. Fancy having one of those awful Singer machines", they decided to go away and make something so stunning that all and sundry would be envious, and then return to the next meeting, to stir up a storm.
One knitted a sweater with her own portrait on the front in two colours using the Decorative setting, and a card made by tracing a photograph. The other made a tranfer lace sweater on her 600 with a motif 64 stitches wide, then offset to produce a repeat of 128 stitches.
They also learned to use the garter carriage, and took along a garment made in garter stitch, identical to a pattern produced on the Japanese electric garter carriage. The response to the garments they were wearing was

downright disbelief, and several of their fellow members are now asking to be shown how the 2310 and 600 work. All the previous caustic comments about the machines had gone. (Interesting to note that although all were quick to condemn the machines, none of them had actually seen one used other than at an exhibition, and none had ever used one personally).

When it came to the garter stitch pattern garment, many members said of course they knew it had been done on their type of Japanese machines, using "the Slave", as that carriage is known.

When our members said that this too was off the French Electronic, and what is more took only 2 hours to knit, there was a great wailing and gnashing of teeth. On the Japanese machines this would take at least three times that time, because their carriage is automatic, but works desperately slowly. (Three or four minutes to knit just one row).

Having got the members where they wanted them, these two good ladies were not slow to push home the point. This being that it is easy to be po-faced about something of which one knows nothing, but it takes a big person to actually admit there may be alternatives. We could all, I am sure, be just the same about our machines, and say that no other is any use, but there is room for all. All machines have their place, and do certain things better than other makes. This is true of most things.

Most machine knitters are nice people, but sometimes they need a gentle reminder that there is room for us all, and these two ladies proved the point. They are now welcome members of their local club, and anyone new joining with a French machine is now made more welcome, and sat next to these ladies so as to make them feel at home.
Perhaps many other clubs could take a lesson from this one.

That is about all there is space for this time. Next time I hope to be able to give you more news of the Birmingham Show, as well as any other developments there may be concerning our machines. If you have any item of news you would like included, please send it in to arrive not later than July 20th 1987, and I will do my best to include it.

Help!

In this column the aim is to help knitters who are having persistent problems, or who just need a helping hand for one reason or another.
Here is an old perennial to start with for the 2310.

Help ! I just cannot seem to get the programming right for the geometric cards. How do I know where to put the black squares in the right hand columns for the start and finish. Also, how do I programme for a pattern to start again from the beginning, instead of returning row by row ?

To answer this, it's probably best to start with one of the basic cards from your machine. Take geometric card number 2. Look at the right hand side of the card, at the two columns of rectangles above the arrow. The ones on the right are almost all black, the ones to the left are almost all clear. This is where the information is that will tell the box how to move the card.

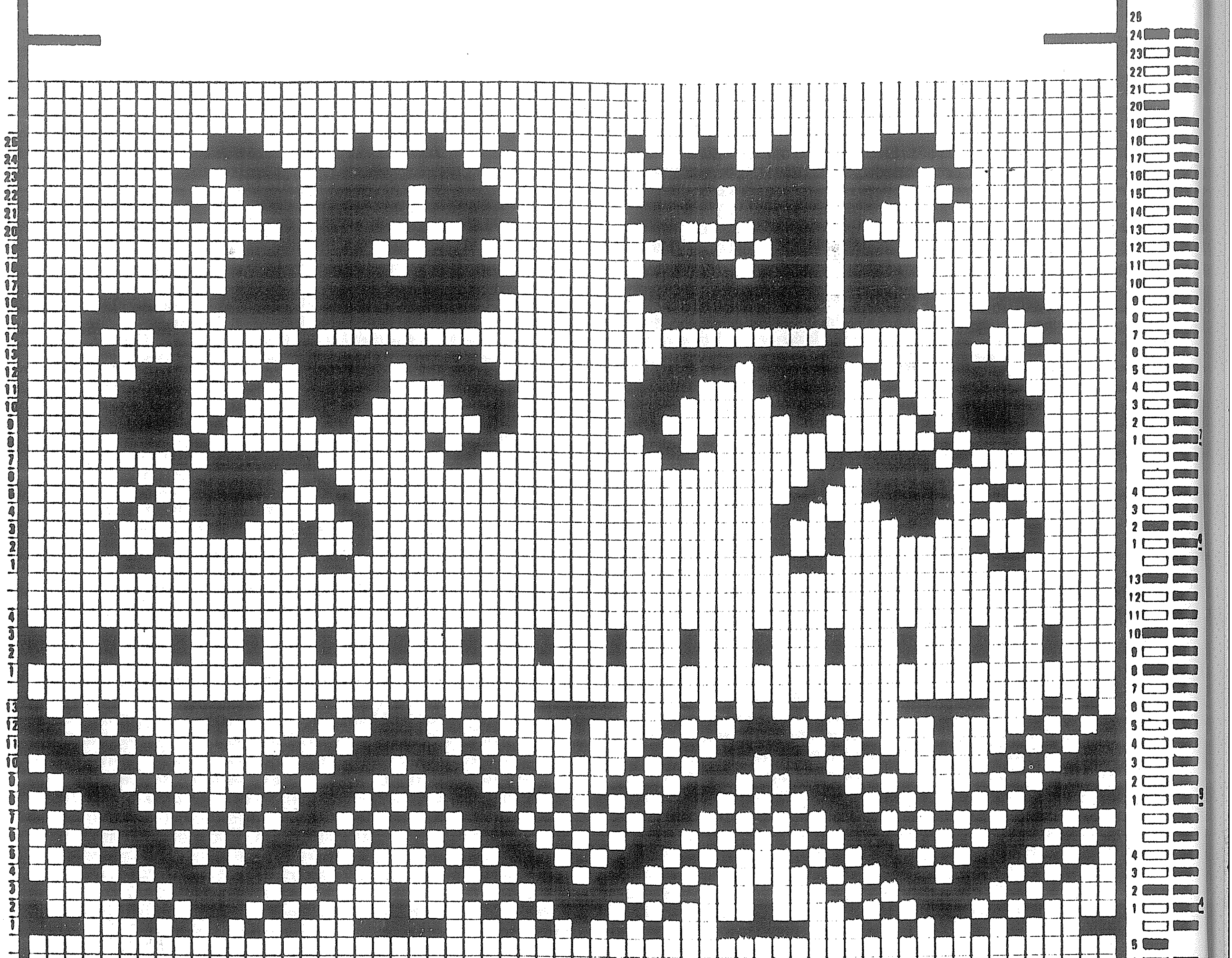
Take the bottom pattern on the card. This consists of five rows of the grid. Look to the right. The programming rectangles begin opposite the third row of the pattern, and there are two black rectangles side by side. This is the start signal for the box, and the position is always the same for start. Opposite the third row of the actual pattern.

There are two types of finish marks, and they are always placed opposite the second row of the grid after the pattern.
The first type of finish mark is exactly the same as the start mark. This one is the type which makes the pattern read down again from the top. So is used for designs that are symetrical seen vertically. In other words, the zig-zag pattern of pattern 2 on the card we are looking at, will not end up as a zig-zag, but a diamond shape, because the card knitting from bottom to top, then top to bottom has the effect of mirroring the design.

The other type of finish mark is a black square in the left column, and a clear one in the right column. This makes the box read from bottom to top of the design, then return to the bottom rapidly, ready to start again.

I hope this clears things up for many people, as I know it has caused difficulties in the past. Hopefully, no more now !

2


1
2
3
4
5
6
10
12
15
20
30
60

More Basic Ribs

As we said in the last magazine, ribs, or welts as they are better called, are generally used to hold the shape of a garment at the start, neck, cuffs etc.
We have already looked at the most basic, every needle, 1 X 1, 2 X 1, 2 X 2. There are other set ups, which are used for garments at times, sometimes just as a welt, and sometimes for the whole garment.
This time we will look at 3 X 3, 4 X 4, and 8 X 8.
3 X 3 may be used as a welt, but you should bear in mind that the more space on the bed between groups of needles in working position,the less elastic the rib stitch, and the more unsuitable for a welt it becomes.

To cast on for a 3 X 3 welt, you must remember that the machine cannot pick up and hold stitches on more than one needle without needles on the opposite bed to take a zig-zag. Remember last time when casting on for 2 X 1 we had to start with one setting and rack to the actual one we were going to knit with.
For this reason, we must cast on in a different set-up, and then transfer stitches to the 3 X 3 one we want.
The easiest one to use for this is the 1 X 1 setting as follows.

¶*¶*¶*¶*¶*¶*¶*¶*¶*¶*¶*¶*¶*¶*¶*¶*¶
¶¶*¶*¶*¶*¶*¶*¶*¶*¶*¶*¶*¶*¶*¶*¶*

¶ = needle in working position 1
* = needles out of work. Pos 0

Knit a zig-zag row, hang comb. Knit 2 circular rows, and one row on knit/knit. Now hang the weights. Transfer stitches from front to back bed, and back to front bed according to the following diagram.

¶¶¶***¶¶¶***¶¶¶***¶¶¶***¶¶¶***¶¶¶
¶¶¶¶¶¶***¶¶¶***¶¶¶***¶¶¶***

Use the double ended transfer tool, otherwise known as the bodkin. Now set to the appropriate tension, and knit.
When you have knitted about 50 rows of this, transfer all the stitches to the back bed, and set to stocking stitch tension. Knit 50 rows, and remove from the machine.

Stretch work lengthways to close up stitches. Notice how the welt is indeed elastic, but not as much as a more usual 1 X 1, or 2 X 1. Still very acceptable though as a welt for a nice change. Just be a little thoughtful and careful where this is used. It will be fine on most adult garments, and is very useful for baby things, where you need stretch but not restriction.

The 4 X 4 Welt

This is another wide space welt type, and is perhaps best thought of as a decorative type of fabric rather than an elastic welt. It will of course still maintain some elasticity, so should not really be worn by those of us who no longer have the willowy figure of a beanpole ! Particularly in an allover pattern. Still okay for a small vertical section though.

To start off, cast on in a 2 X 2 setting, remembering to do the first zig-zag according to the following diagram.

¶ ¶ * * ¶ ¶ * * ¶ ¶ * * ¶ ¶ * *
*¶ ¶ * * ¶ ¶ * * ¶ ¶ * * ¶ ¶ * *

Hang comb, knit 2 circular rows, and then rack to the following position.

¶ ¶ * * ¶ ¶ * * ¶ ¶ * * ¶ ¶ * *
* * ¶ ¶ * * ¶ ¶ * * ¶ ¶ * * ¶ ¶

Knit 1 row both V keys in then transfer with bodkin to this setting.

¶ ¶ ¶ ¶ * * * * ¶ ¶ ¶ ¶ * * * *
* * * * ¶ ¶ ¶ ¶ * * * * ¶ ¶ ¶ ¶

Knit about 50 rows at an apropriate tension for the yarn you are using, then transfer all the stitches to the back bed, and continue to knit 50 further rows in stocking stitch.
Notice when you remove this from the machine that this is not as elastic as the usual type of welts. It does make a good fabric with a self colour vertical stripe though.

The 8 X 8 Welt

Start this off in just the same way as the 4 X 4 welt, with a 2 X 2 set up, but instead of transferring to 4 X 4, you will now need to transfer to the set-up below.

¶¶¶¶¶¶¶¶********¶¶¶¶¶¶¶¶********
********¶¶¶¶¶¶¶¶********¶¶¶¶¶¶¶¶

Knit 50 rows as before, then transfer into stocking stitch on the back bed. Knit 50 more rows and remove from the machine. Now notice that the 8 X 8 is nowhere near as elastic as anything else we have made. But it is very good for self colour vertical stripes.
More next time with welts.

Knitting from Diagrams

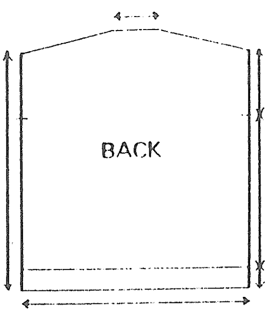
First of all, why knit from a diagram at all ?
Well, it is a lot easier, once you know how. There is no mass of words to get lost in. Have any of you been in the midst of a garment, and the 'phone or doorbell has gone ? No time to mark the place in the pattern, the bell needs an answer. Later, when you return to the knitting there is the problem of finding where you are in the pattern. Were you at the first set of decreases, or the second ?
Oh dear, the problems we create for ourselves. Also, what shape is this garment part exactly ? Some knitting patterns give you a drawing of the shape, but by no means all of them do. Knitting from charts, you always know the precise shape of the part, and exactly where you are within the pattern.

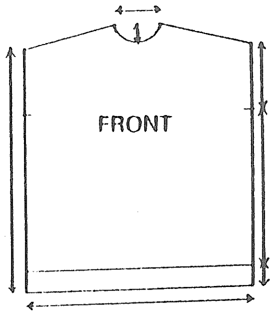
I once heard a pattern writer say that only the British need a novel to knit from, and in many ways this is true. But it is not our fault. It's the way we have been taught to knit from a written pattern.
I hope to be able to help you begin to use charts. It honestly is so much easier, and will save you a lot of time and effort.

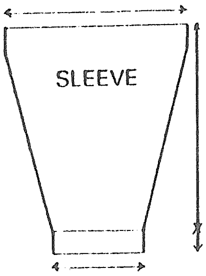
There are still some written instructions of course. Those regarding the yarn type and amounts for instance, and any special instructions, such as whether to work decreases fully fashioned, whether to cast off, or remove the knitting on waste yarn etc. These will always be given in the first part of the pattern, in the notes section.

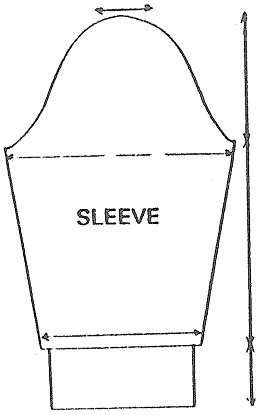
The first thing to remember about a knitting diagram, is that they are not at all complicated. They are only an aid to working. Think of them as a map of the knitting. If you were travelling from one part of the country to another, you would more than likely look at a map. When knitting, your map is the working diagram, but in addition, it gives you all the necessary directions to arrive at your destination - the completed garment.

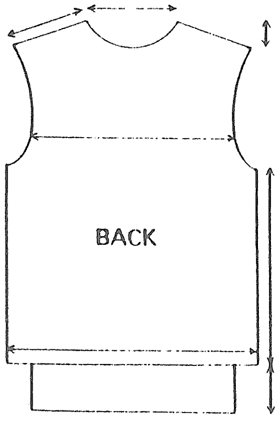
Lets look first at the diagrams themselves. For a sweater for instance there will be a back, front, and two sleeves. In this magazine, they will be named as those parts. Some working diagrams give them symbols or numbers, but we will stick with names to make things as easy as possible. So the front will be knitted from the diagram named front, and so on. Where two parts are exactly the same shape, such as the back and front of a slash neck sweater, then they will be called Back & Front. In the case of sleeves, they will have the instructions "Knit Two" with the diagram. See examples below.

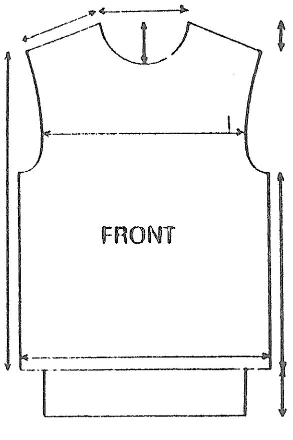












On the diagrams will be numbers. Two sets in fact, printed one set above the other. The top set is the size of the part in CENTIMETRES, and the bottom set is the number of stitches or rows for the size. Different sizes are given in brackets.

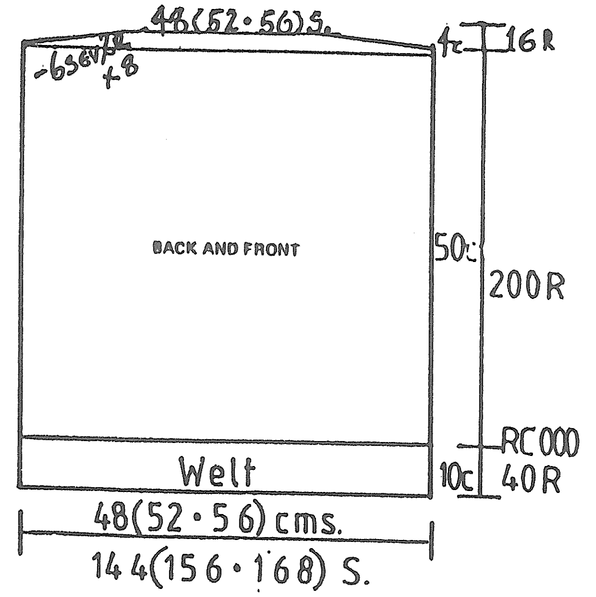
For example, if you saw this underneath the diagram for a sweater FRONT :-

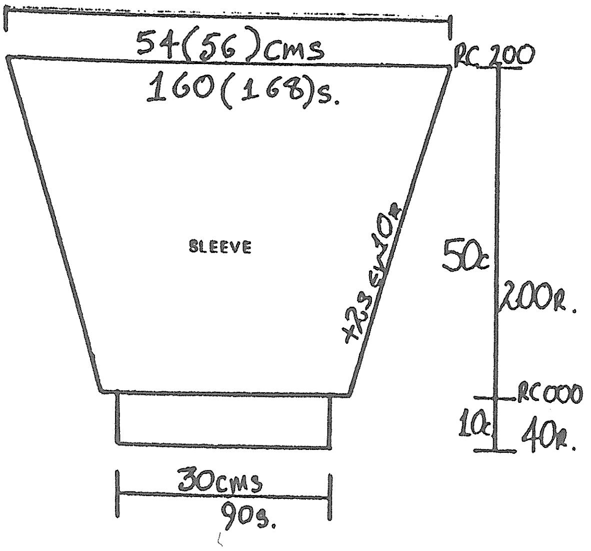
44 (48 : 52 : 56) cms
120(132 : 144 : 156) S.

It means the garment part will measure 44, or 48, or 52, or 56 centimetres wide when knitted according to the correct tension, setting etc. To do this you will need to cast on,
120, or 132, or 144, or 156 STITCHES.

The same applies to rows. The top set of figures is the SIZE. The bottom set the ROWS to knit.

Look at the diagram given here as an example.


48(52·56)S.
-6S ev 2R x8
4c
16R
BACK AND FRONT
50c
200R
RC000
Welt
10c
40R
48(52·56) cms.
144(156·168) S.


54(56) cms
160(168)s.
RC 200
SLEEVE
+2S ev 10R
50c
200R.
RC000
10c
40R.
30cms
90s.

What about increasings and decreasings. Or casting off large numbers of stitches.
Not too difficult. These are shown as figures with the apropriate symbol in front of them. For example - means decrease, or cast off, and + means increase or cast on.
Written as follows :
- 2 (2 : 3 : 4 : 4) S. means decrease 2, or 2, or 3, or 4, or 4 STITCHES at this point.

+ 1(2 : 2 : 3 : 4) S. means increase 1, or 2, or 2, or 3, or 4 STITCHES at this point.

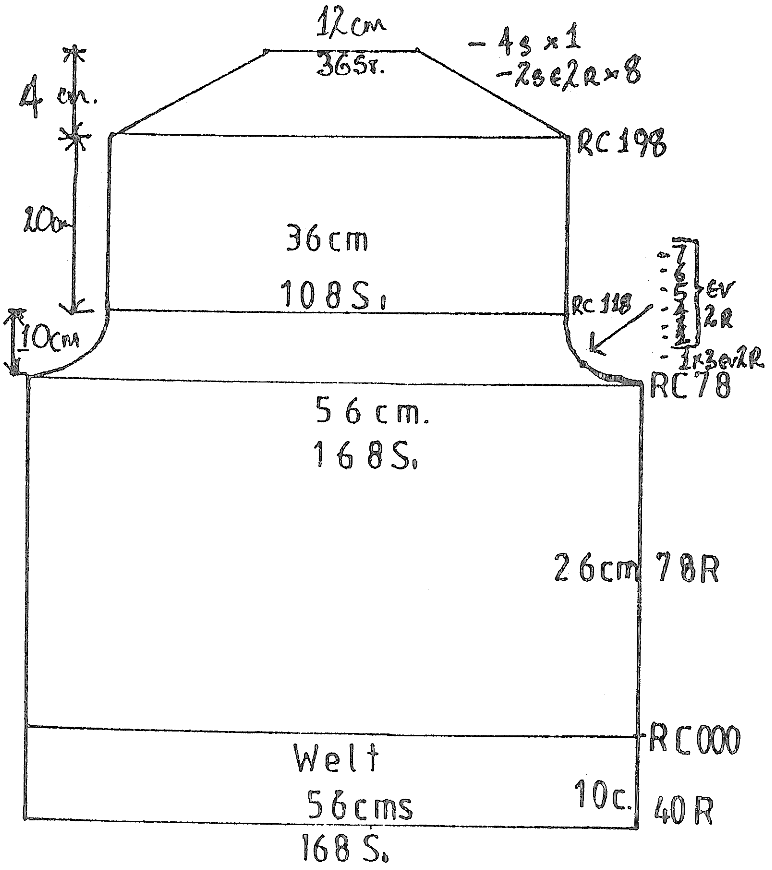
Written as - 24 S. means cast off 24 STITCHES here, or

+24 would mean cast on an additional 24 STITCHES here.

What about shapings I hear you ask. This is easy too. They are written as above, with added information as to the number of times to do it, and the number of rows between shapings. For instance,

-1 S ev 10R 24 X RC 240

Means Decrease 1 STITCH every 10th ROW 24 times, ROW COUNTER now reads 240.
Not so bad so far is it ? Look at the diagrams below, and see if you can read the instructions from them.


12cm
36St.
-4s x1
-2s e2R x8
4 cm.
RC 198
20cm
36cm
108S.
RC 118
-7
-6
-5
-4
-3
-2
ev 2R
-1 x3 ev 1R
10cm
RC78
56cm.
168S.
26cm
78R
RC000
Welt
56cms
10c.
40R
168 S.

You will also notice from diagrams that each garment part is subdivided into sections. So the welt has a line drawn above it, a line is drawn at the armhole shaping etc. This is so that you can see exactly where you are at any one time, and so that you know where shaping for any one part of a garment begins or ends.

Where there is a group of shaping, such as at an armhole shaping for a set in sleeve, the numbers of the stitches to decrease/increase are written in a column, and the rows between each bracketed beside them as follows.

-7 S
-6 S
-5 S
-4 S X 2 } ev 4 R
-3 S
-2 S
-1 S

This means cast off 7 stitches, knit 4 rows.
Cast off 6 stitches, knit 4 rows
Cast off 5 stitches, knit 4 rows
Cast off 4 stitches, knit 4 rows
Cast off 4 stitches, knit 4 rows
Cast off 3 stitches, knit 4 rows
Cast off 2 stitches, knit 4 rows
cast off 1 stitch, knit 4 rows, and then to next shaping instruction.

After completing the above, look at the next horizontal line. At this position will be given the number of the remaining stitches, following the shaping just done, and the size in cms. of that part.

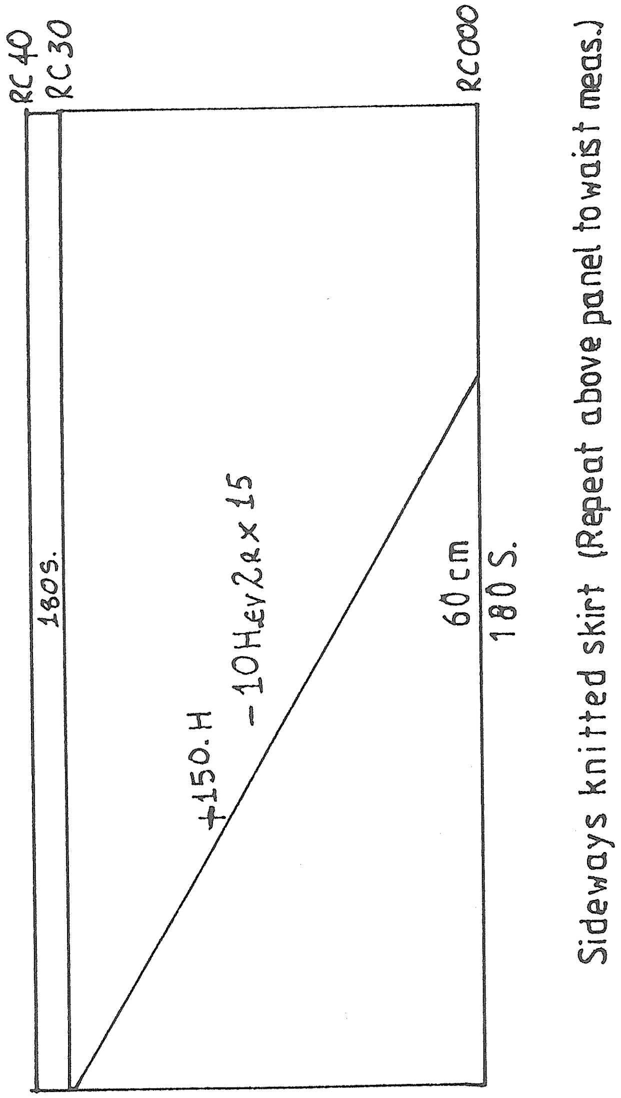
How about shaping done with needles in holding position ? This can also be seen at a glance.
The diagrams will have a diagonal line drawn on them, and figures along that line, preceded by the letter H.

When you see the letter H and a + mark, you know it means "This number of needles brought into hold please".

When you see the letter H and a - mark, you know this means "This number of needles taken out of HOLD please".

See the following diagrams and explainations.
Before reading the explainations for each part, see if you can read the instructions from the diagram only, then check against the written part. This is good practice for knitting direct from a diagram. A summary of the diagram instructions is as follows.

S = stitches
R = rows
RC = row counter
RC 000 = Return row counter to 0
- Decrease or cast off
+ Increase or cast on
X = the number of times
ev = Every
cm = Centimetres
H+ Needles brough into hold
H- Needles taken out of hold



Sideways knitted skirt (Repeat above panel to waist meas.)

Try knitting some of the patterns from this magazine using the diagrams. You may surprise yourself, and find it easy. As I said previously, the amount of time and trouble it can save is enormous, so do give it a go.
You will find it helps for many continental patterns too, as they are always written this way.

Intarsia

Intarsia is a method of knitting 2, or more colours within one row of knitting, without leaving floats on the reverse of a single bed fabric.
To knit this on any of the electronic machines you will need the Intarsia carriage. No special carriage is necessary for the Designer 2, or the Merlin, as these machines work on this principal all the time.

True intarsia can only be knitted on one bed, and on the electronics this is always the back bed. It can be a very lengthy process, but is well worth the extra time spent for the beautiful results which can be obtained. With practice, knitters can build up quite a speed at intarsia, but be warned, it is never as fast as normal "automatic" knitting.

Before doing any actual knitting, let's look at the carriage and see why and how it works.
Remove the electronic carriages from the machine. Open the two beds to their widest setting. Now place the intarsia or Merlin carriage into the rail of the back bed at the right hand side of the machine.

Push up a total of 40 needles in the centre of the bed, to position 2. Without yarn, push the carriage over these needles. Notice that the needles are taken down to position 1 within the carriage, and then returned to position 2 as they leave the carriage.
This is so that the needles are ready to receive the next row of yarn which you will lay in by hand. Every time the carriage is taken over the needles, they perform these movements, and that is all. You decide the pattern by laying different coloured yarns over different needles. This may be in a random pattern, or a predetermined pattern according to your design and taste.

Now for a practice piece. Cast on in the normal way for a welt over 60 needles, and knit 40 rows of rib. Transfer all stitces to the back bed, and remove the normal carriages. Drop the front carriage to it's lowest level.
Have ready 4 balls of the same thickness yarn, in different colours. Preferably good contrasting shades, so as to make things easy to start with. Do try to avoid black, navy, and dark colours to start with too, as they can be a little trying on the eyes.

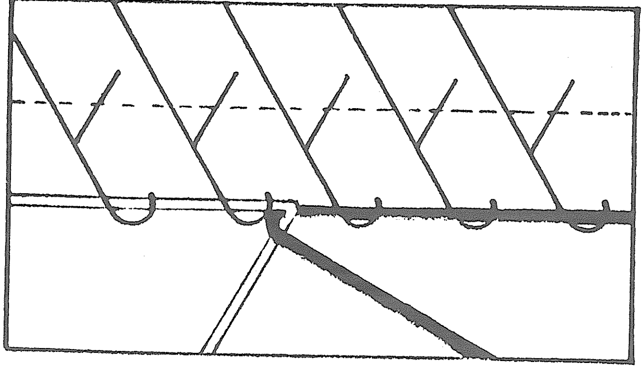
Place the intarsia or Merlin carriage on the right of the bed. Set for stocking stitch tension to the appropriate number for the yarn.
Push all needles to position 2 by hand, and ensure that all the latches are open.

Clip all the ends of yarns into the right hand clip, and have the balls of yarn on the floor at your feet. Bring yarn number 1 up between the beds, and lay it over the empty hooks of needles 30 to 15 on the right. The end coming from the ball must be away from the carriage. (Hanging over needle 15 in this case).
Bring yarn number 2 up between the beds, and hang in the hooks of needle 15 to 1. There will be two yarns in needle 15. One of number 1, and one of number 2. This is one method of yarn crossing, and is known as a plated crossing. It will give a two colour stitch at every crossover of yarn.

Bring yarn number three up between the beds, and lay into needles 1 to 15 at the left. Then number 4, and lay into needles 15 to 30.
Pass the carriage over the needles. The yarns in the empty hooks will have knitted, and the needles be returned to position 2 ready to receive the next yarns.

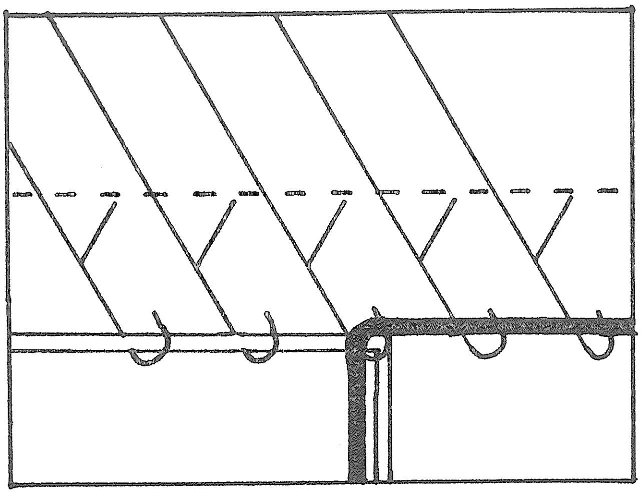
Lay yarn 4 over needles 30 to 15 starting at the left. Number 3 over 15 to 1. Number 2 over 1 to 15, and number 4 over 15 to 30 at the right. Bring the carriage to the right. This is the second row completed. Continue in this way until you feel confident in the technique, then try some of the crossover methods below.

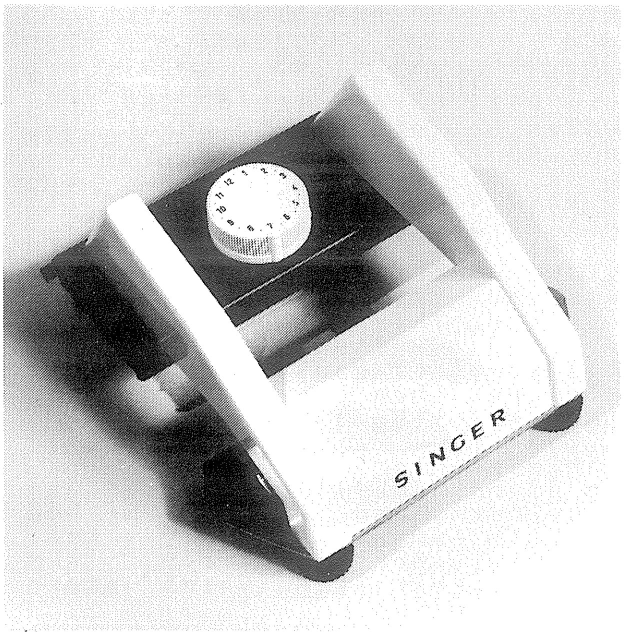
Clean edge cross.
This gives a well defined edge to the colours, and is the method used in most picture knit patterns. Notice from the diagream that the yarns cross between needles.



Birds eye crossing.

This is also crossing between the needles, but not the same needle each time. The first time it will be say,between needles 15 lnd 14, and the next time between needles 15 and 16, and so on. This gives a column of stitches which are alternate colours.





Lace crossing.

Here there is no crossover of yarns at all,. The yarns are coming straight from the ball to their allotted needles. If we continued to knit in this way ad infinitum, we would end up with separate strips of knitting in each colour. To avoid this, the yarn is not actually crossed, but the yarn is taken onto adjacent needles in alternate rows, and the result is a small hole at the colour change.

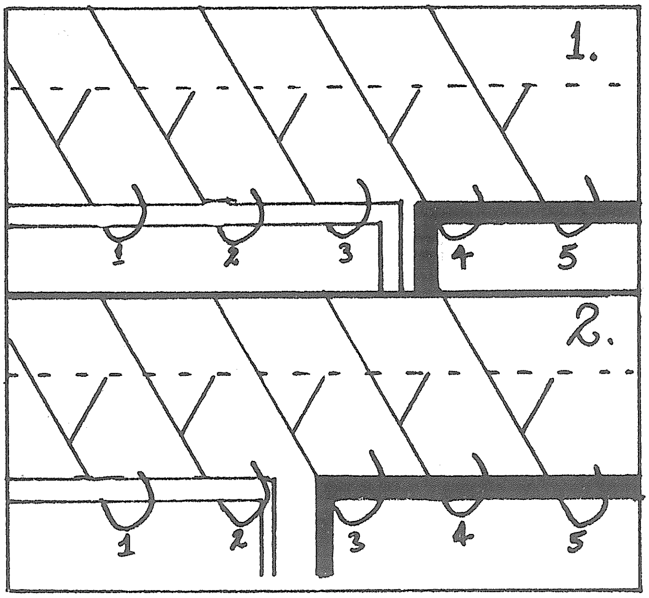
In our sample for instance, on the first row colour 1 starts at needle 30 on the right, and ends at needle 15. Colour 2 will start at needle 14, and end at needle 1. Colour 3 at needle 1, (left), and end at needle 15. Colour 4 starts at needle 16 and ends at needle 30.

In the return row knitted in the opposite direction, colour 4 from needle 30 to 15. Colour 3 from needle 14 to 1 (right). Colour 2 from needle 2 to 15. Colour 1 from needle 16 to needle 30.

The diagrams on this page will help you try the different methods of crossing yarns for different effects. Try them all and become used to them. They all come in handy in all sorts of ways.

Once used to the method of intarsia, there are many items you can knit, either by making your own patterns, or following other peoples ideas from books and magazines. Remember that you need a ball of yarn for each colour, and if that colour is repeated within the row in another place, you will need a separate ball for that too.

More on this fascinating subject next time, and there is more in the Intermediate Techniques book.



Lacemaking

One of the favourite cries of owners of other makes of knitting machines is,

"Of course, the French Electronic knitting machines cannot make lace. You need a Japanese machine to do that sort of thing."

What a load of old rubbish !
Not only is it entirely possible to make lace, it's a whole lot faster than on many other machines.
It is true to say that to make the side to side, or left/right transfer lace, made so well by Japanese single bed machines, is well nigh impossible, not to say impractical on our machines.
However, what we do have is a bed to bed transfer lace which in many ways is nicer, and there are many variations on this.

First let's dispel all the nonsense talked about lace knitting.

1. It's not difficult.
2. It's faster than many types of knitting.
3. It is definitely not for advaned knitters only. Beginners find it easy, and very rewarding.

Having got that out of the way, it's time to start some work.

The transfer carriage comes as a free accessory with the Singer 2310 and 600 machines. If you have another model of these machines, such as the Superba S48, then the garter/lace carriage does the same thing, or the Singer transfer carriage fits your machine should you obtain one.

Just what is bed to bed transfer lace ?
Basically, it is a stocking stitch fabric created on the front bed of the machine, with holes in a predetermined pattern, made by tranferring selected stitches from the back bed, using the transfer carriage.
For example, cast on in any rib setting you like, over 60 needles.
Knit 30 rows, transfer all the stitches to the FRONT BED. Yes, the transfer carriage works from left to right too. (Another myth out of the window. So many knitters are certain that this is impossible).
Having used the transfer carriage for this, leave the beds at quarter pitch, you can actually knit at quarter pitch, the machine is designed to do so.

Knit a few rows in stocking stitch on the front bed, at the tension to suit the yarn..About 6 or 7 for an average acrylic 4 ply.
Now to create a pattern by hand, using the needles of the back bed. Push up the needle marked 1 on the right back bed. Front carriage remains set to knit throughout, back carriage also remains set to knit, but the tension needs to be about one whole number tighter than the front.
Bed space set at 3 or 4.
Knit 2 rows. Carriage at right.
Place the transfer carriage on the beds at the left, with the arrow on the back bed. Press down on the carriage, and slide it to the right.
The one stitch will have transferred over to the front bed.

Push up 1 needle each side of the one in work on the back bed. Knit two rows. Transfer.
Continue to add a needle each side of the rest on the back bed until there are 15 needles in work, knitting two rows and using the transfer carriage each time.
Now take back 1 needle each side of the work, knit 2, transfer, until all the needles on the back bed are out of working position.
Knit 10 rows in stocking stitch.

This is the basic method of making the back bed pattern for the holes in the lace. We have just made a lacy diamond shape by moving needles in and out of working position by hand. The next step is to bring in the electronic patterning to save us all the trouble of moving needles.

Plug in, and switch on the box.
Now choose a pattern from the basic set. Generally any pattern that is suitable for single bed tuck works the best, although any pattern at all may be used for this technique, including all the 2310 decorative cards. The larger the number of stitches working side by side, the more "blurred" the pattern will be.
A good one to start with is card 3 pattern 2 from the 2310 set, and card 1 page 33 from the 600 set.
Set box as follows,
2310 BUTTONS,(from left to right).
1 Middle. 2 Middle. 3 Down.
4 Up. 5 Up.

600 box, "Twice Each Row".

The effect on the pattern in both boxes is to make the electronics read every row twice. This means that for every row on the card, you will actually knit 2 rows. All stitches should be on the front bed, and bring into working position 1 the same number of needles on the back bed. Now push back to 0 position 4 needles on each side of the back bed. This will avoid you trying to transfer the edge needles, and will give you a nice stocking stitch selvedge to sew up with.

The carriage settings are as follows. BACK "O" key pressed,
FRONT "V" key pressed.
Set the cursor stops, and centralize the cursor. Stops 15 needles outside the edges of knitting. As you knit now, with the back carriage set only to slip, selected needles are brought into work by the electronics, and they will knit on both rows. The card moves to the next line in the pattern. This will be followed by the bed to bed, back/front transfer. So what you are doing is , KNIT, KNIT, TRANSFER. This type of lace is sometimes called K/K/T lace, and looking at the above, it is not difficult to see why.

There is another variation you might try now, known as 3TK lace. All this means is that you are TUCKING over 3 rows, KNITTING on 1 row, and the doing the back/front, bed to bed transfer. Here is how it's done.

The carriage settings are the same as for the previous type of lace, except that the needle return levers are used here. Three rows are knitted with them up and one with them down, on the back bed only.

Let's have a practice.
Cast on in rib again, then transfer all stitches to the front bed. Push into working position 1 on the back bed the same number of needles as the front, minus the 4 on each side to give a good edge.
Now you need to select a pattern card which has a pattern with squares programmed with the same stitches knitting for two rows. Card 2, pattern 3 for 2310 owners, or page 34, pattern 2 for 600 owners. Notice how the same stitch is programmed to knit for 2 rows following. When we also set the box to knitt each row twice as we did before, then each stitch will knit a total of four times, which is what we want.
Set your pattern in the box.

Set the front carrige "V" key in only. Back "O" key only, and needle return levers UP.
Knit 3 rows.
Now needle return lecvers DOWN, knit 1 row.
Transfer stitches from back to front beds.

Continue in this sequence, knitting three rows with needle return levers up, then one with them down, then transfer.
The effect is to make a larger and more defined hole in the fabric due to the tucked stitches.

There are of course many variations of this too. Try using different patterns which have some stitches programmed for two following rows, and others not. 21310 card 2, pattern 2 is a good example, as is 600 page 36, pattern 2. Knitting with the above carriage settings gives a very pleasnt variation. Some holes are large, and others small, which can change the appearance of the fabric entirely.

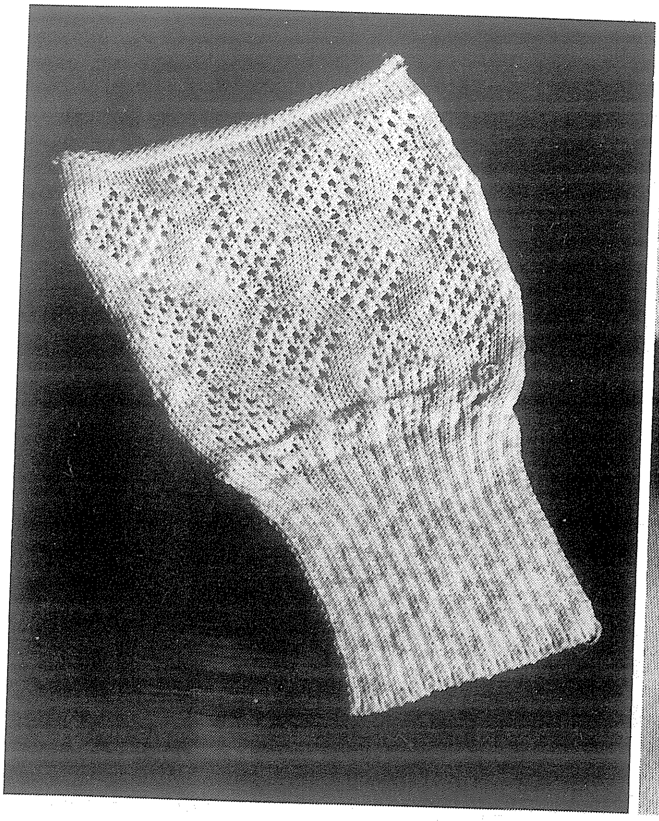
You can of course also use any card for this method of lace even if the pattern is not programmed on the card as two rows knitting the same stitch. To do this you knit with the box set to knit the same row, using the row advance stop for three rows whilst the return levers are up. Release the row advance stop for one row when the needle return levers are down, and repeat this sequence throughout the work. A little more time consuming, but it does mean that you can use any pattern card without having to programme cards specially for lace.

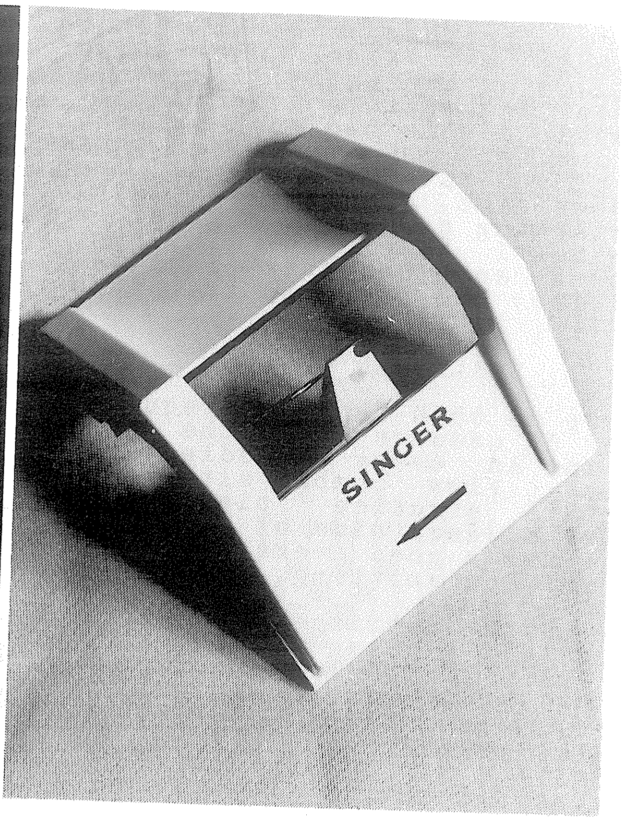
Do try this method of lace knitting when you have a few spare minutes. It really is not difficult to master, and once learned will open up a new area of knitting that your machine is really very good at.
There is a pattern using transfer lace knitting in this issue, and the picture on thr front cover is of the same garment, knitted in K/K/T lace.

See over the page for cards and photographs.

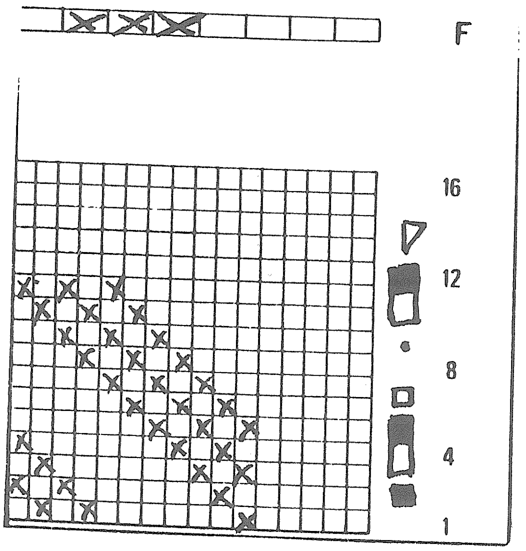
Next time we shall be talking more about lace, and it's variations, and some different ways to produce this interesting fabric.

CARD 2 FOR 2310 MACHINES. See Page 8

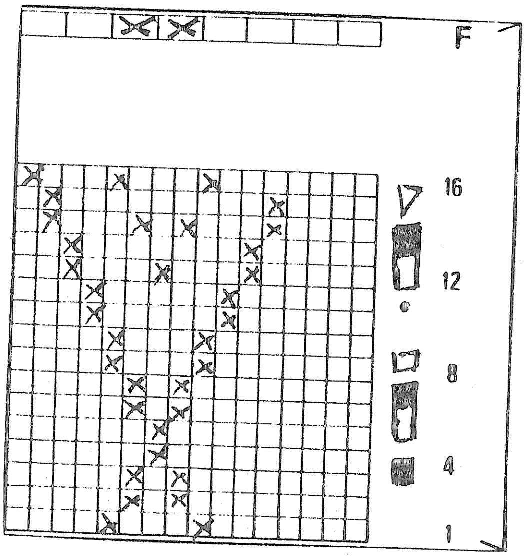




600 PATTERN PAGE 33 No. 1.



600 PATTERN PAGE 34 No. 2.



The stitch pattern pages this time have one or two patterns that are perhaps not at first what they may seem. One looks very much as though it is racked, but is in fact a completely automatic double bed tuck stitch, and another is something that many of you have been asking for for some time, a scalloped edging for starting garments, and for a trimming. I hope you like the stitches and patterns included this time, and that you try them out.

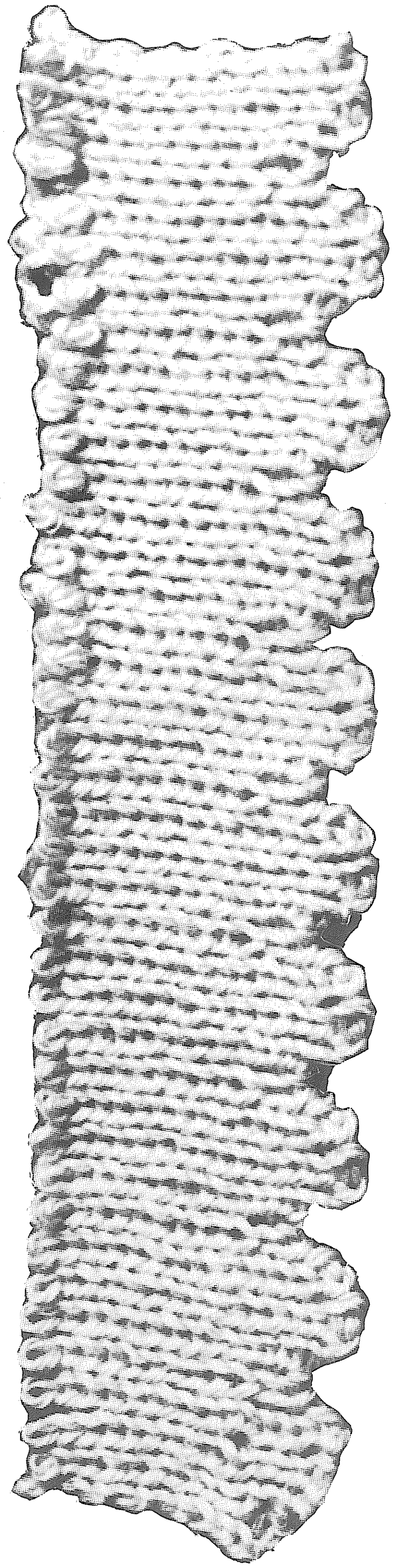
SCALLOPED EDGING

Push up on both beds the required number of needles for the cast on, in an every needle rib setting. Flow combs alternate. For this practice piece, 42 needles on each side of 0 will be enough for a good overall view of the finished knitting.

Start with carriages at left. Knit the zig-zag row, hang comb. Knit 2 circular rows, and hang weights. Carriages now at right.
Starting at the right, push out to position 3, (Hold) 11 needles, leave needle 12 in position 1. Push out the next 11 needles, and leave needle 12 in position 1, and so on over all the needles ON BOTH BEDS.

(This can be time consuming, so it is a good idea to invest in the multiple needle selector tool. An optional extra from your local dealer. If you don't have this, then you can make do for this exercise by cutting a piece of strong card to fit 24 needles, and cut out slots to miss needles 12 and 24. Use this to push up the appropriate needles).

RC 000
Set BOTH carriages to "O", and needle return levers DOWN. Knit 1 row. Bring same needles as before on both beds into position 3. Knit 1 row with same carriage setting.
Repeat these rows to RC 006.
Transfer to desired needle setting, and continue garment.
When removed from the machine, the scallops will need to be pulled into shape initially, but will keep their shape after this.
As an added decorative feature, try knitting the first zig-zag, and the circular rows in a contrast colour. This really can look super, and is very useful for all sorts of garments.



Aran Type Stitch

This looks as though it is a rather complicated pattern, but is in fact very simple for both electronic machine. Once the needle set up is done, the whole pattern is automatic.

First you will need to copy the design for your type of card from those below, then cast on in any rib setting you fancy. Knit 40 rows in rib, and transfer all stitches to the back bed. Put all needles on the front bed out of work, then arrange as the needle setting given below.

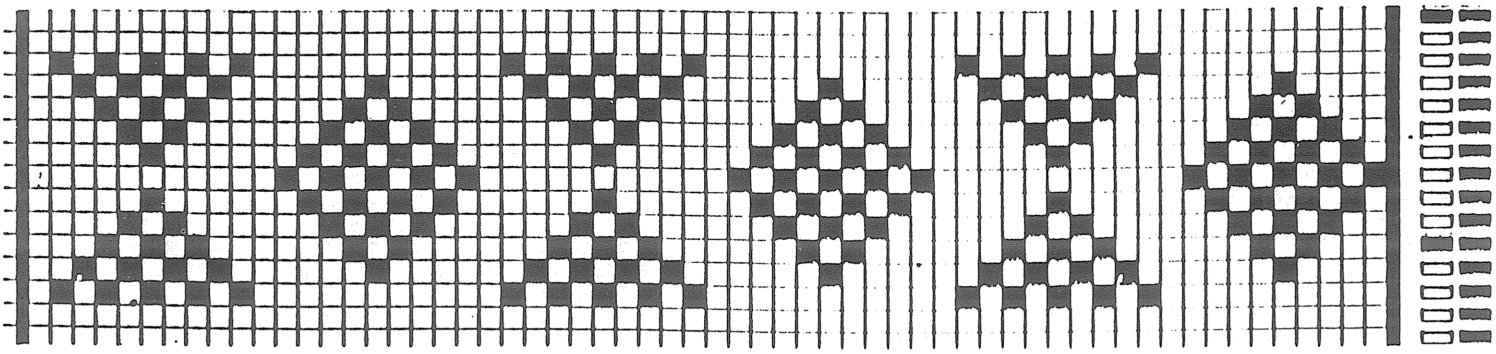
Carriage settings as follows,
BACK, Tuck key only
FRONT, Knit key only

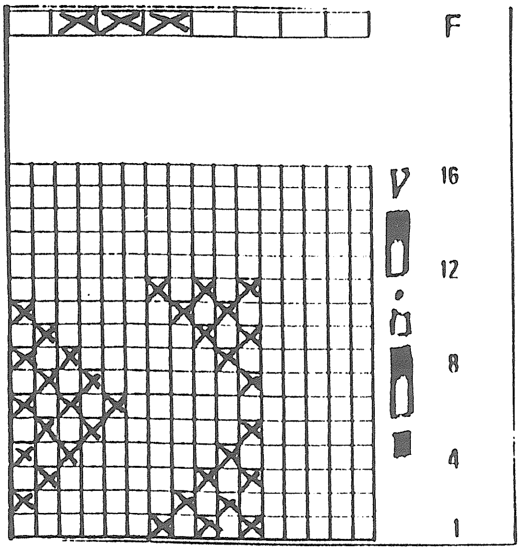
TENSIONS
BACK at the correct number for stocking stitch for the yarn. e.g. 7 for 4 ply.

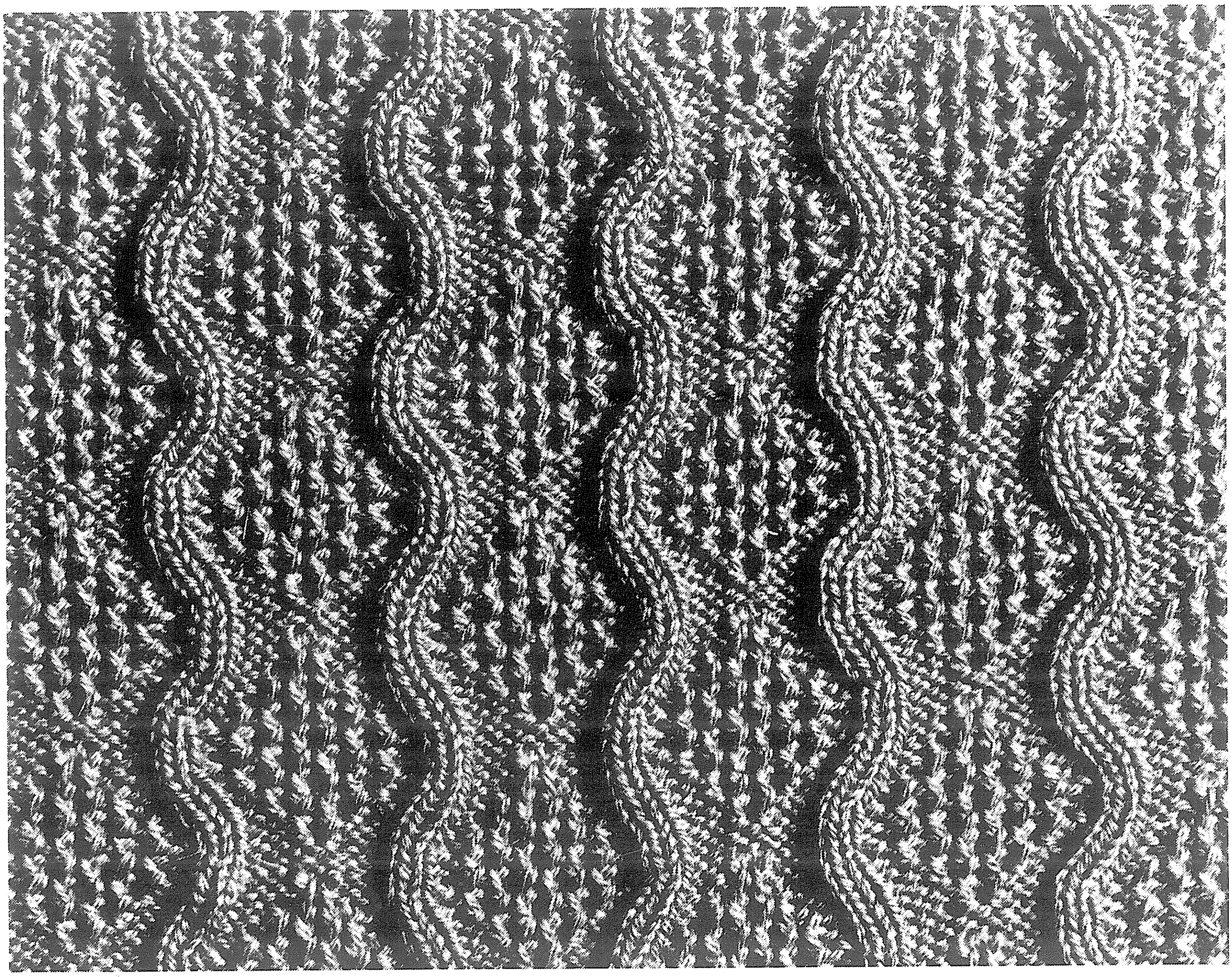
Front at the same setting used for rib. e.g. 3 - 4.

Pattern automatic. A little extra weight may be required.

```
BACK  * ! ! ! ! ! ! ! ! ! * ! ! ! ! ! ! ! ! ! * ! ! ! ! ! ! ! ! ! *
FRONT! !                 ! !                 ! !                 ! !
```







LACY SUMMER TOP

MACHINES

SINGER	2310, 600,
SUPERBA	S48, S22,
PHILDAR	D115, Phildarmatic
WHITE	1502, 1602

We used a Singer 2310.

YARNS

PASTELLE by
J.C.Brett, Clyde Street, Bingley,
Bradford, Yorkshire.

CONTENT

100% "Cashmilon"

AMOUNT

1 cone. (340 Grammes approx)

NOTES

Either side of fabric may be used. We used the knit side. Have the same number of needles in work on the back bed as the front, less 4 at each side, to give a good selvedge

Always remember to press down on transfer carriage whilst passing over needles, to give good transfer.

Decreasings may be worked on last stitch, or fully fashioned.

TENSIONS

50 stitches measures 21 cms
50 rows measures 13.5 cms.
Measured over transfer lace pattern.
Stitch sizes. Rib 3/3

Lace pattern. Back 5, Front 6.
Bed space 3 or 4.

SIZES

To fit bust sizes 36 (38 : 40).

STITCH PATTERN

Transfer lace pattern worked with transfer carriage. Pattern cards appear on page 19, the same pattern as the Aran type stitch. To work transfer lace, knit 2 rows with both carriages, then transfer all back bed stitches to front bed. Work this throughout garment.

CARRIAGE SETTINGS

BACK "O" Key only.
FRONT "V" Key only.

Set cursor stops 15 needles ouside last needle on FRONT BED in work. Knit entire garment, (except welts), with beds in quarter pitch, transfer position.

BACK & FRONT

Push up 110 (122 : 134) needles on both beds, and arrange for 2 X 1 Industrial rib. Knit zig-zag row stitch size 1/1. Hang comb. 2 circular rows, and 1 row on V/V. RC 000.

Set dials to 3/3. Hang weights. Knit 50 rows in welt. RC 050. Set RC to, 000.

Transfer all stitches to FRONT BED. Arrange needles on back bed as in NOTES.
Set bed space, and quarter pitch. Put card into box, and set to pattern.
Programme for TWICE EACH ROW (600, 1502, D115)
Button 3 down (2310, 1602, S48)
Set for negative reading of card. Button 4 down 2310, 1602, S48.

Knit in pattern to RC 114 (114 : 114).
Shape armholes.
Cast off 2 stitches at beginning of next 2 rows, twice. RC 118.
102 (114 : 126) stitches remain.

Decrease 1 stitch at beginning next 2 rows, 10 (10 : 12) times RC 138 (138 : 142). 82 (94 : 102) stitches remain.

Knit straight to RC 148. Mark centre stitch on front only.
Knit straight to RC 192. Cast off, marking 20th (21st : 24th) stitch from either edge on both back and front.

SLEEVES

(Knit two alike)

Push up 94 needles (All sizes), on both beds, and arrange for 2 X 1 Industrial welt. Cast on as for back and front. Knit 50 rows.

RC 000.
Transfer all stitches to front bed. Same number of needles on back bed, less 4 each side.
Set carriages as for back, also bed space and quarter pitch.

Knit to RC 94 in pattern. (knit 2 rows, transfer)

Cast off 2 stitches at beginning next 2 rows X 4.

Decrease 1 stitch beginning next 2 rows X 20.

66 stitches remain. RC 142

Knit straight to RC 160. Cast off.

NECKBAND

Push up 140 needles on both beds. Arrange for 2 X 1 Industrial rib. Cast on, knit 20 rows in welt at stitch size 3/3.

Push up empty needles to position 1. Set Carriages to CIRCULAR, stitch size 5/5. Knit 2 rows.

Set both stitch dials to 7.

Carriages
BACK V
FRONT 0 Knit 4 rows.

Hold down a loop of yarn from the carriage feeder between the beds.

Carriages
BACK O
FRONT V

Knit 4 rows
Change to waste yarn, set both carriages to circular. Knit 10 rows. Release from machine.

MAKING UP

Block each piece to size. Join shoulder seams, matching marked stitches on front and back.

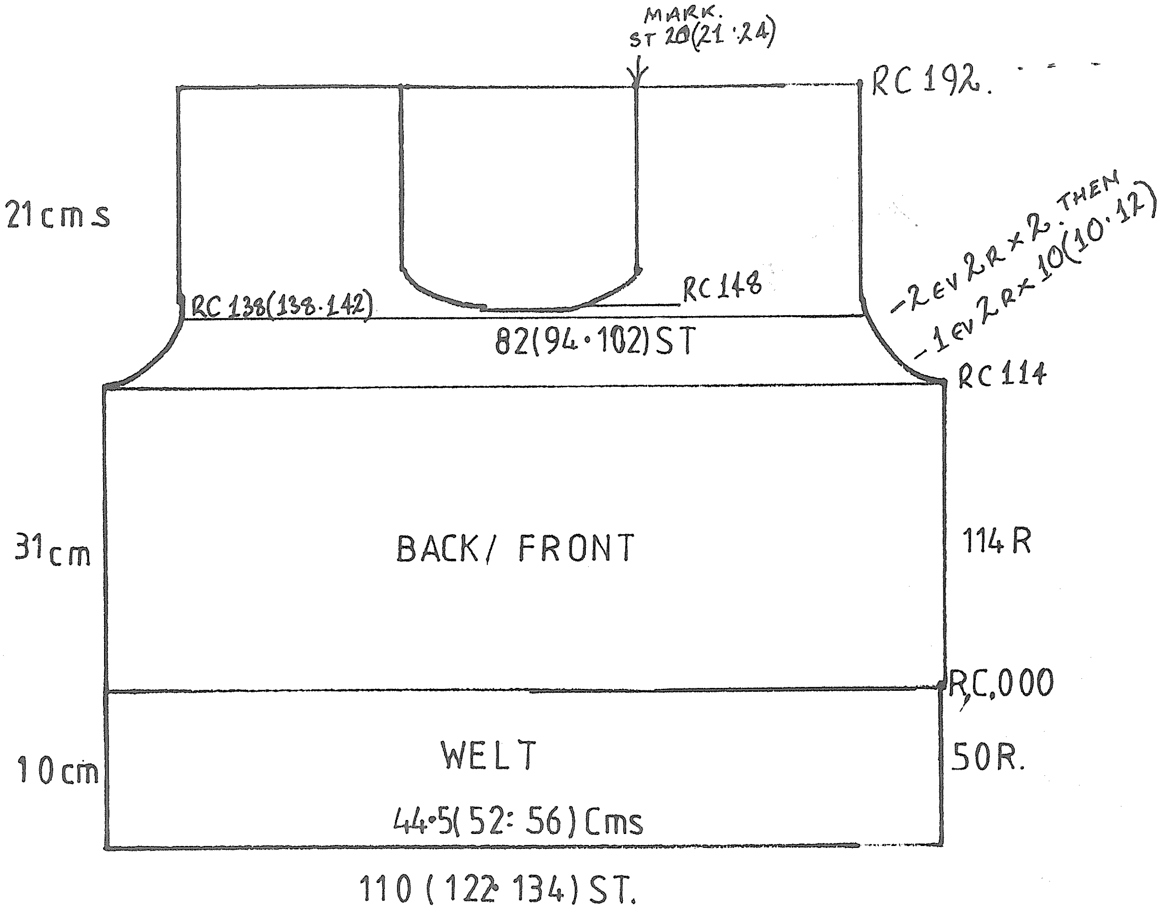
Set in sleeves, gathering the top section to fit opening. Join side and sleeve seams.

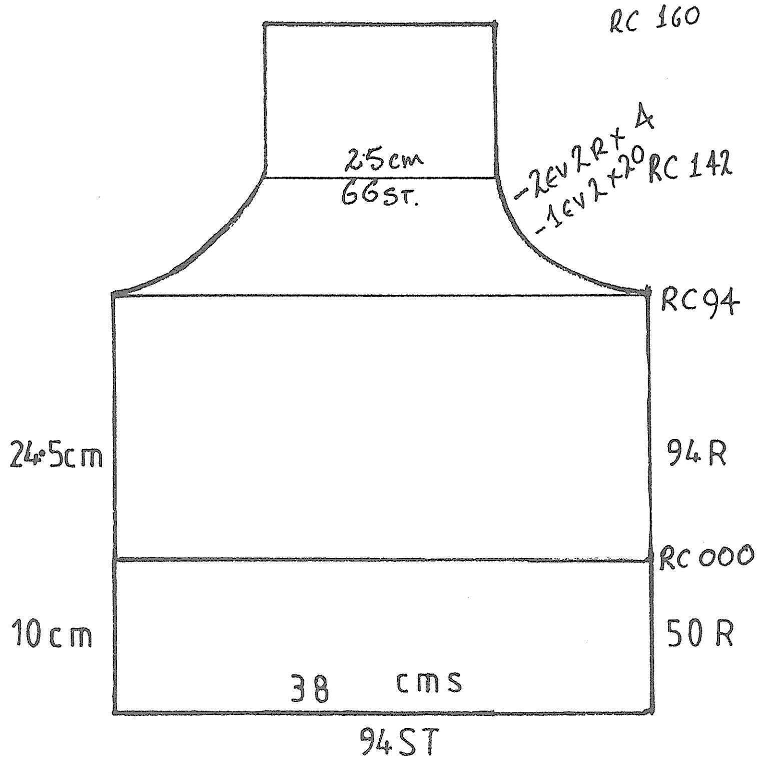
Fold front in half cut neck opening from marked centre stitch to shoulders in an even curve. Use a plate as a template if necessary.

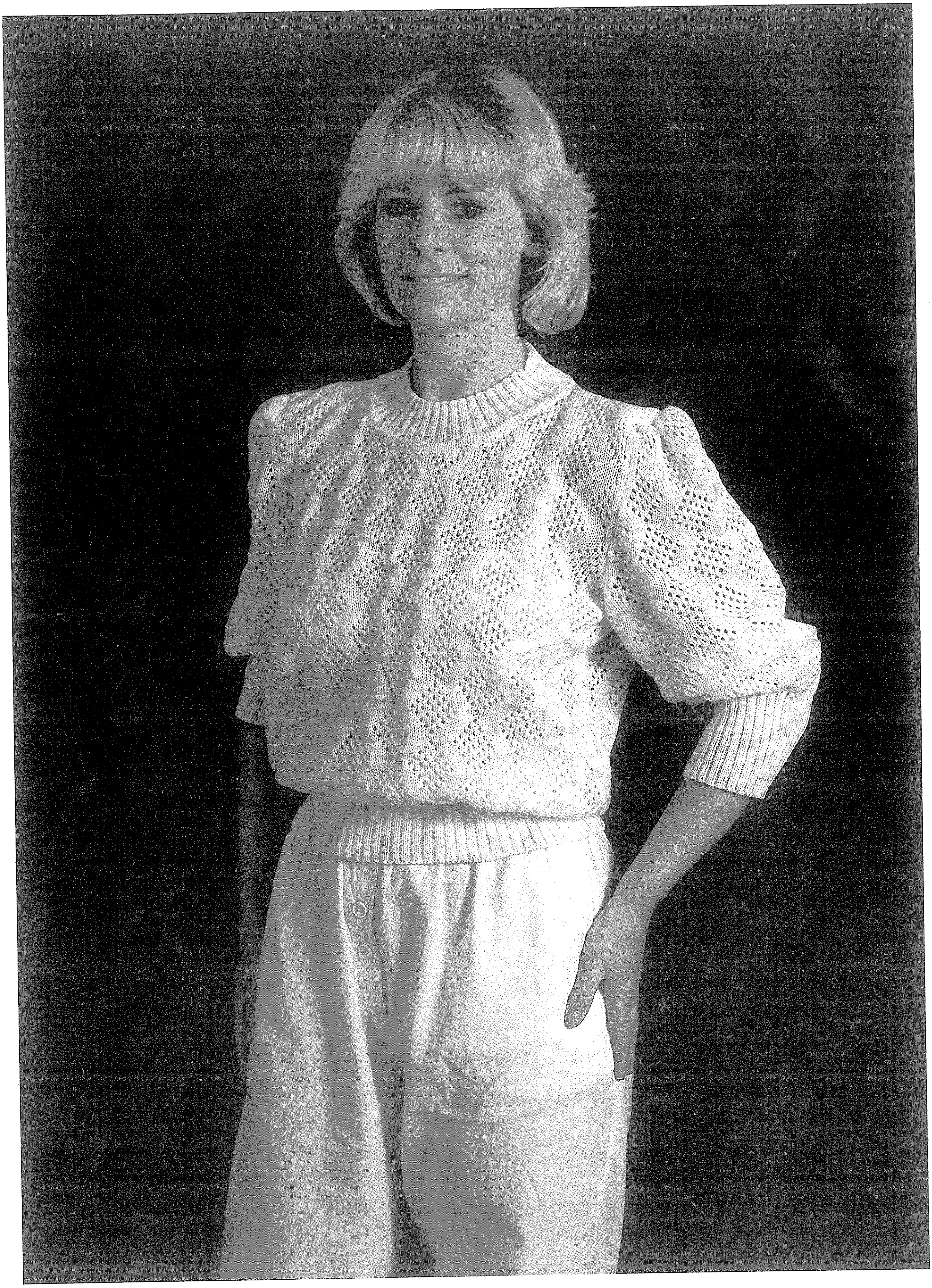
Attach neckband by sewing through open loops of stitches in stocking stitch on neckband, unravelling waste as you go. Attach to outside first, then slipstitch other section to inside of garment, enclosing cut edges.

See Basic Techniques book for applied welts if you are not sure of this method. Give final light steaming, OR dry pressing, using COOL iron.

WORKING DIAGRAMS FOR LACE TOP


MARK.
ST 20(21·24)
RC 192.
21cms
-2 ev 2R × 2. THEN
-1 ev 2R × 10(10·12)
RC 148
RC 138(138·142)
82(94·102) ST
RC 114
31cm
BACK/ FRONT
114R
RC.000
10cm
WELT
50R.
44·5(52· 56) Cms
110 (122·134) ST.


RC 160
2·5cm
66 ST.
-2 ev 2R × 4
-1 ev 2 × 20
RC 142
RC 94
24·5cm
94R
RC 000
10cm
50 R
38 cms
94 ST



CABLED SWEATER FOR THE DESIGNER 2 MACHINE

MACHINES

SINGER Designer 2
PHILDAR Big Phil

We used a Singer Designer 2

YARNS

Knitmaster Kone Aran. Shade Porcelain.
If you have difficulty obtaining this yarn, write to
Knitmaster Ltd.,
39 - 45 Cowleaze Road,
KINGSTON UPON THAMES, Surrey,
KT2 6DT, England.

AMOUNT

1 Cone (800 Grammes approx)

NOTES

Make closed edge cast on over all needles as for stocking stitch, at main tension. Knit required number of rows. Drop alternate stitches one by one and pick up ladder from side facing you. Latch up to top using latch tool. This will give you a 1 plain 1 purl rib .
Place stitches marked * on stitch pattern onto safety pins until ready to latch up through garment parts.

All welts for this garment are worked in this way.
Increasings and decreasings are worked on edge stitches with single eyelet tool.

Use edge claw weights, and move them up the work at every cable crossing.
Neck shaping using two ends of yarn. 1 for each side.

TENSIONS

50 stitches measures 30 cms
50 rows measures 23 cms
Tension dial set on 8
Measured over cabled pattern.

SIZES

One size oversize sweater fits up to 112 cms chest.

STITCH PATTERN

Arrange needles according to diagram below.

```
34  1234  1234  1234  1234
!!**!!!!**!!!!**!!!!**!!!!**!!!!!
centre
↑
```

Repeat mirroring the above to the left of bed. This will give you a series of 9 cables, with stocking stitch at each side of them.

* Knit 6 rows. Cross stitches 12 with 34*. Repeat from * to * throughout.
You will need 2 double eyelet transfer tools. An extra one may be purchased from your dealer.

To enable an easier cable crossing, on the fifth row only bring up to position 2 all needles out of work between cable needles. Knit. Take needles marked * out of work again. This gives extra loops of yarn making crossing stitches easier.
After completing garment sections, pick up ladder between cables at the first row above welt, using latch tool, and latch all the way up the ladder on the side facing you, (wrong, or purl side). This finishes the cable pattern nicely, and makes it stand out from the fabric well.

BACK

Push up 110 needles. Arrange in 1 X 1 formation. Cast on as per instructions pages 10 - 12 of instruction book.
Tension dial at 8 RC 000
Knit 24 rows. Make 1 X 1 welt as instructions in notes section this pattern. RC 000
Arrange needles in pattern formation according to chart above, and knit 144 rows in pattern. Cast off loosely, marking stitch 36 from each edge.

FRONT

Cast on over 110 needles, as for back, and knit welt following instructions for back. RC 000
Transfer stitches according to chart above, and knit in pattern to RC 120.
Shape neck opening.
Using an odd length of main yarn, cast off centre 12 stitches.
Now use a separate ball of yarn for each shoulder section of the knitting.
At each inside edge of the centre opening cast off 2 stitches, knit 2 rows, 6 times. RC 132. 37 stitches remain at each side of the machine.
Knit 12 rows straight. RC 144.
Cast off both sections of knitting.

SLEEVES

Knit 2 in stocking stitch without cables

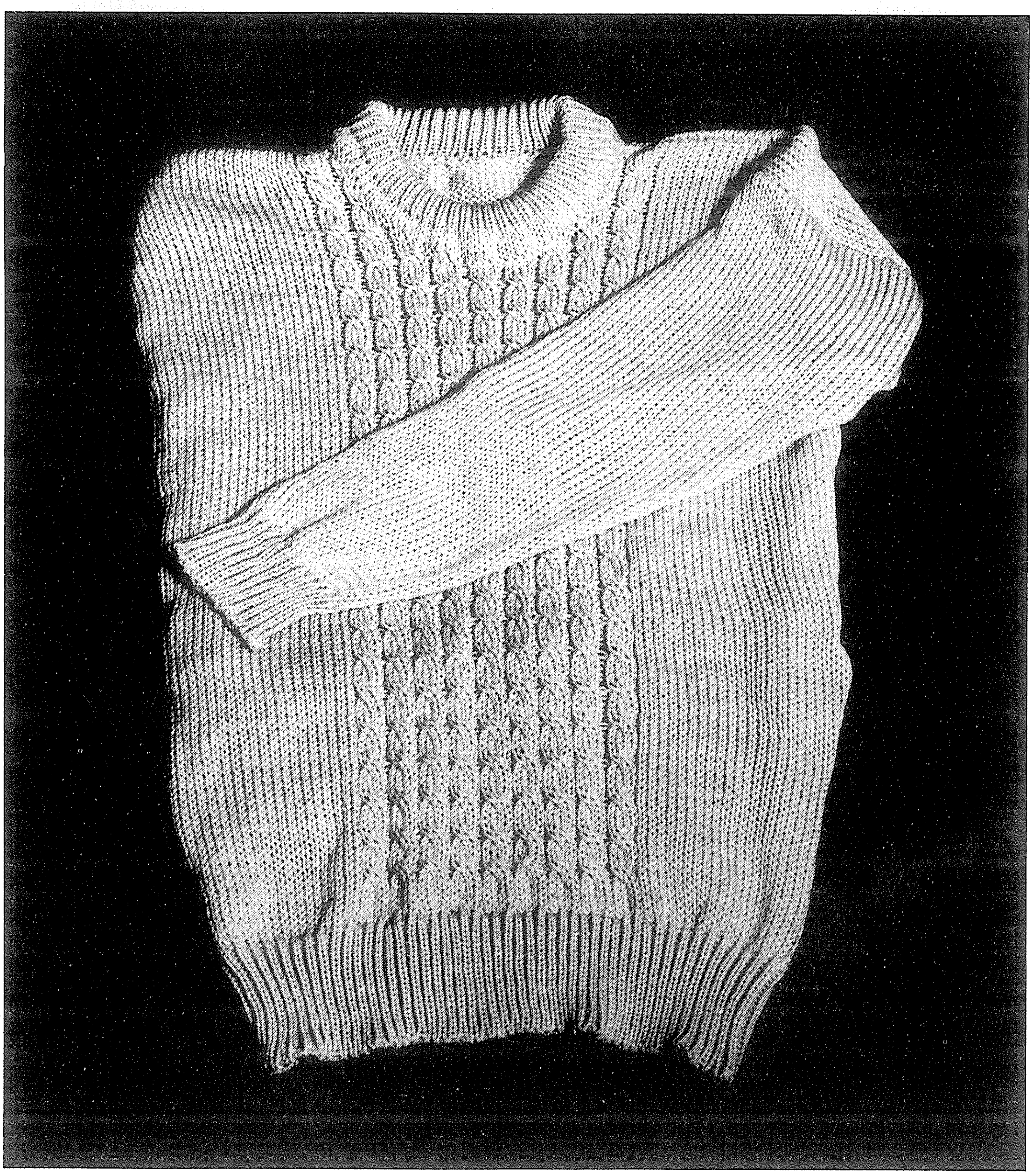
Make a closed edge cast on over 30 needles as for the back and front. Knit 24 rows, then latch welt in the same way as for back and front. RC 000
Increase 1 stitch at both edges, knit 4 rows, 25 times. RC 100.
Cast off loosely.

NECKBAND

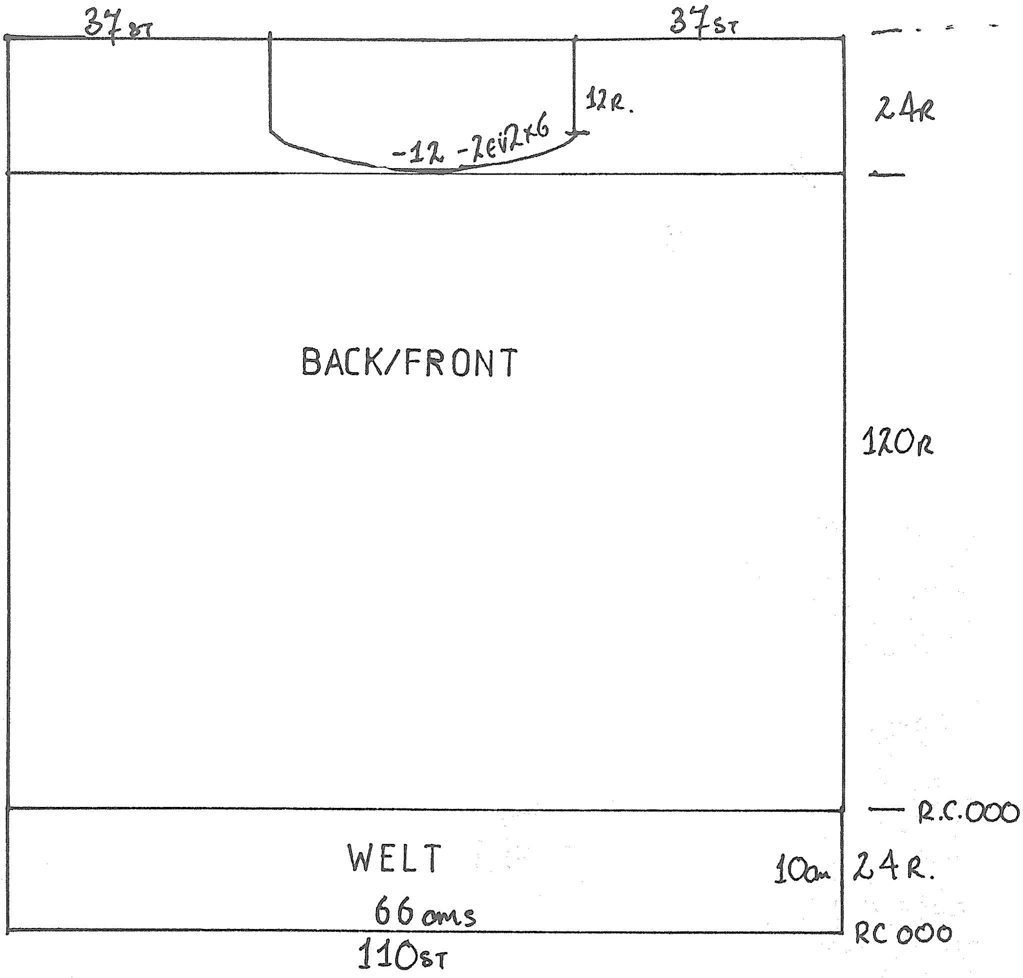
Cast on over 100 needles as for back and front. Stitch dial 8.
Knit 4 rows.
Transfer alternate stitches to adjacent needles. Stitch dial to 4, knit 30 rows. RC 34. Cast off loosely.

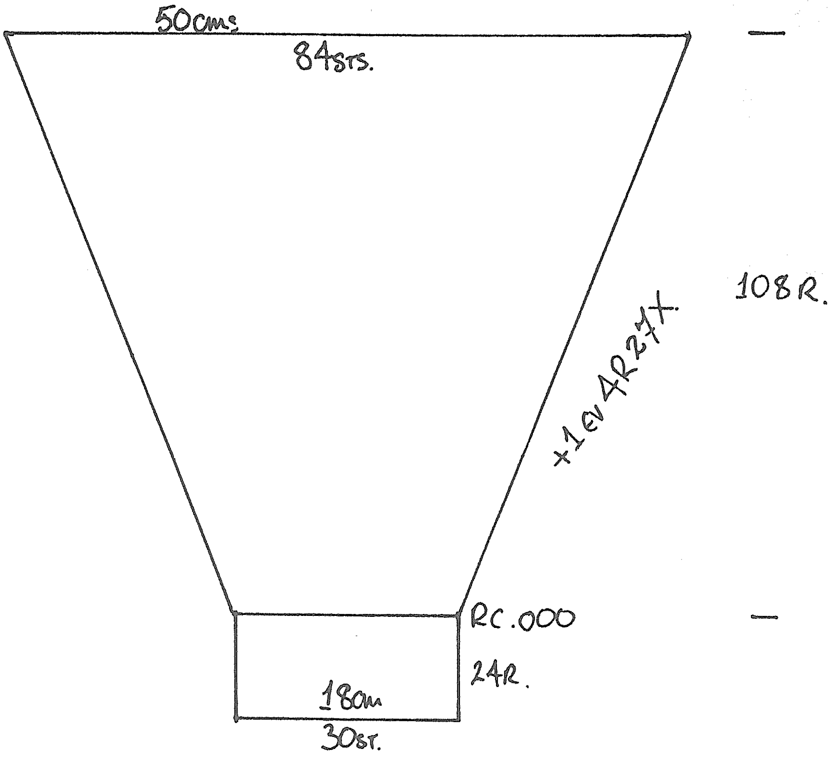
MAKING UP

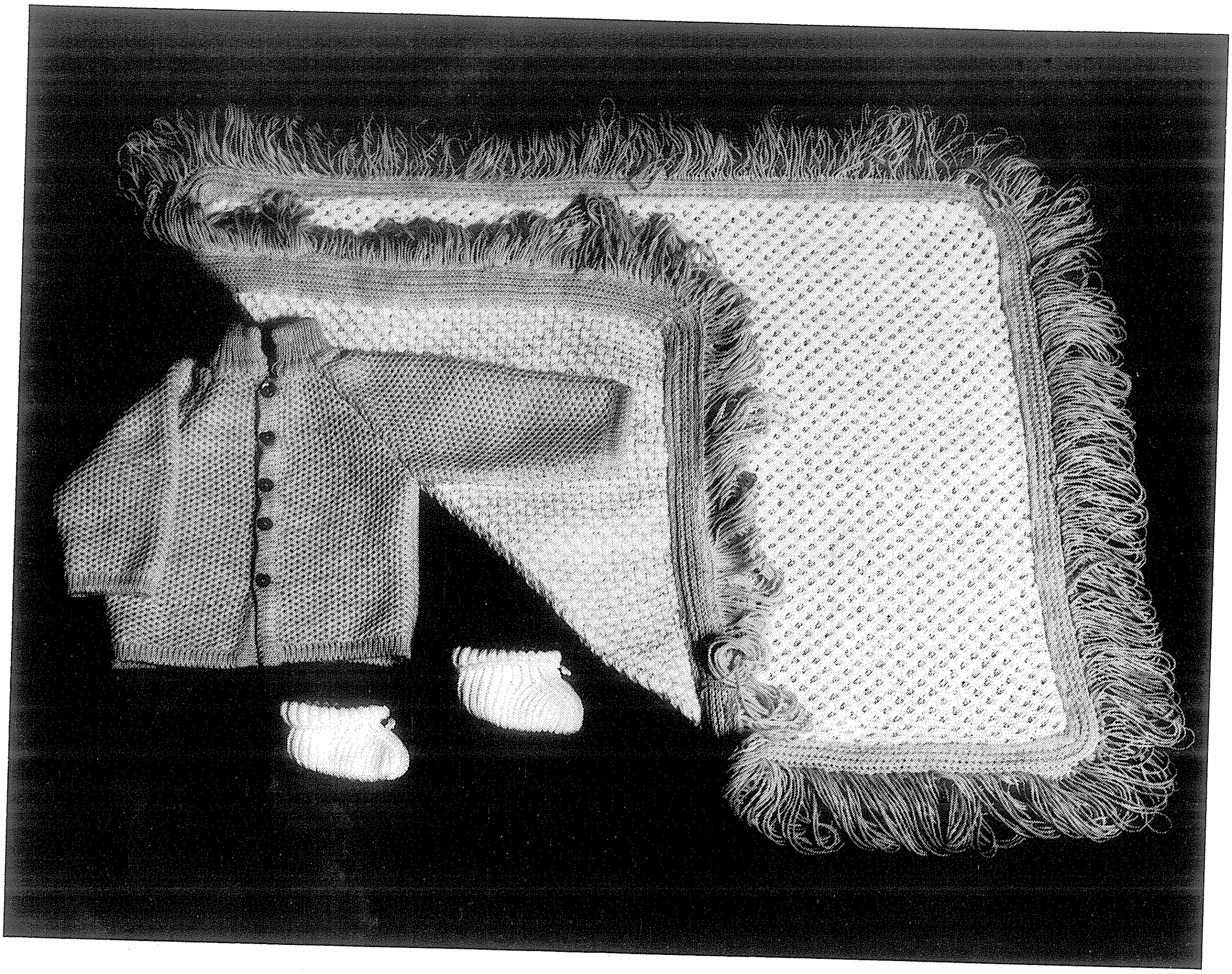
Join shoulder seams matching neck edges with marked stitches.
Sew sleeves to top of garment matching centre top of sleeve to shoulder seam.
Join side and sleeve seams. Sew neckband to outside of neck opening backstitching through the first row of stocking stitch. Turn to inside and slip stitch opposite edge down to inside, enclosing cast off edges of neck opening. Give final light steamin or pressing with COOL iron on stocking stitch sections only. DO NOT PRESS CABLES.



WORKING DIAGRAMS FOR CABLED SWEATER


37st
37st
12R.
24R
-12 -2ev2x6
BACK/FRONT
120R
R.C.000
WELT
10cm
24R.
66cms
RC000
110st


50cms
84sts.
108R.
+1ev4R27X
RC.000
24R.
18cm
30st.



Here are some patterns for baby. Many members have asked for these patterns, so I hope that what is here this time meets with your approval. Baby patterns, and patterns for tiny people could be a regular feature if you would like. Write and let me know what you think.

This set of items is quite economical to make, as they were all made out of two cones of yarn, 1 white, 1 blue.

TWO COLOUR TUCK STITCH PRAM COVER

MACHINES

SINGER 2310 and 600
SUPERBA S48 S22
PHILDAR Phildarmatic and D115
We used a Superba S48

YARN

Top Value 4ply Acrylic
by J.C.Brett
Clyde street, Bingley,
BRADFORD, Yorkshire.

AMOUNT

1 Cone Blue, 1 Cone White.
Each cone contains 400 Grammes yarn.

TENSIONS

50 stitches measures 17 cms
50 rows measures 13 cms
Measured over double bed tuck pattern. Both dials 7 - 8

STITCH PATTERN

Two colour double bed tuck, according to electronic charts below.
Alternate needles in work on both beds, flow combs OPPOSITE.

BACK ! * ! * ! * ! * ! * ! * ! *
FRONT* ! * ! * ! * ! * ! * ! * !

Bed space 4 - 5. Start pattern from LEFT. Set cursor stops 15 needles outside knitting.

NOTES

Either side of this fabric may be used. See photograph.
After casting on the required number of stitches, take carriage to left, and commence pattern at left side. This makes changing colours much easier. Insert the jacquard claw at the left of the carriage as per instruction book, (although this is not a jacquard fabric), and follow instructions in book for changing colour yarns, allowing feeder to pick up and thread yarn automatically.

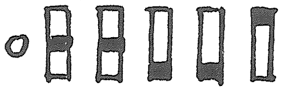
Use edge weights, and move up frequently.
For fringing, use edge weights on each section of knitting in place of conventional weights, after knitting first 30 - 40 rows, and removing comb and weights.

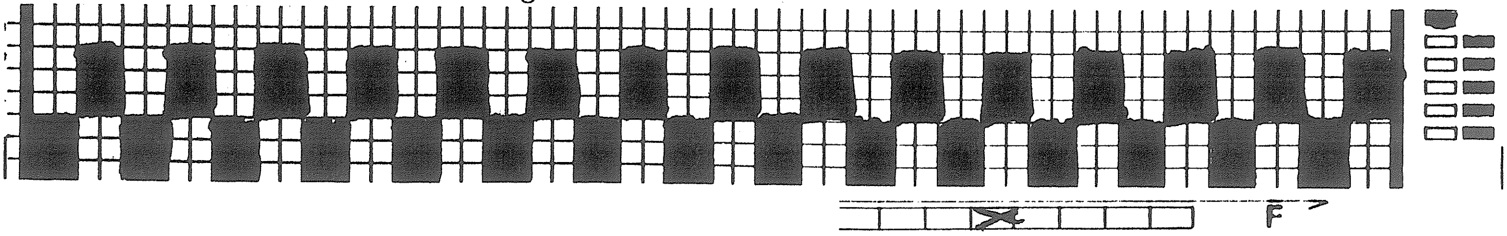
CARRIAGE SETTINGS

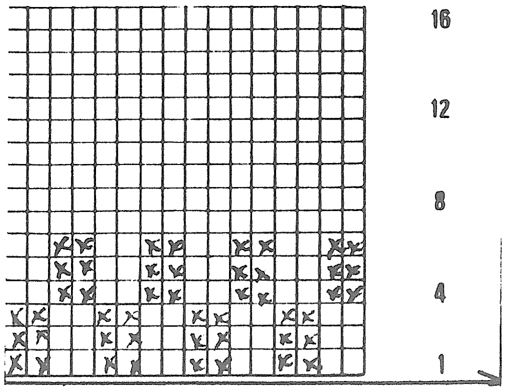
**
BACK Tuck key in White yarn
FRONT Knit key in Knit 4 rows
then
BACK Knit key in Blue yarn
FRONT 0 key in Knit 2 rows**

Repeat from ** to ** throughout.

2310 (S48 Phildarmatic) BOX SETTINGS







MAIN COVER

Cast on over alternate needles from needle 75 at left, to needle 75 at right of both beds. (150 needles in position 1 in all). Zig-zag row, then 3 circular rows and 1 more zig-zag, ending with carriages at left of machine.
Set carriages, electronics etc as above. RC 000.
White yarn. knit 4 rows.
Change to blue yarn, change settings, knit 2 rows.
Repeat these six row throughout the cover.

Knit to RC 300 Cast off.

FRINGING

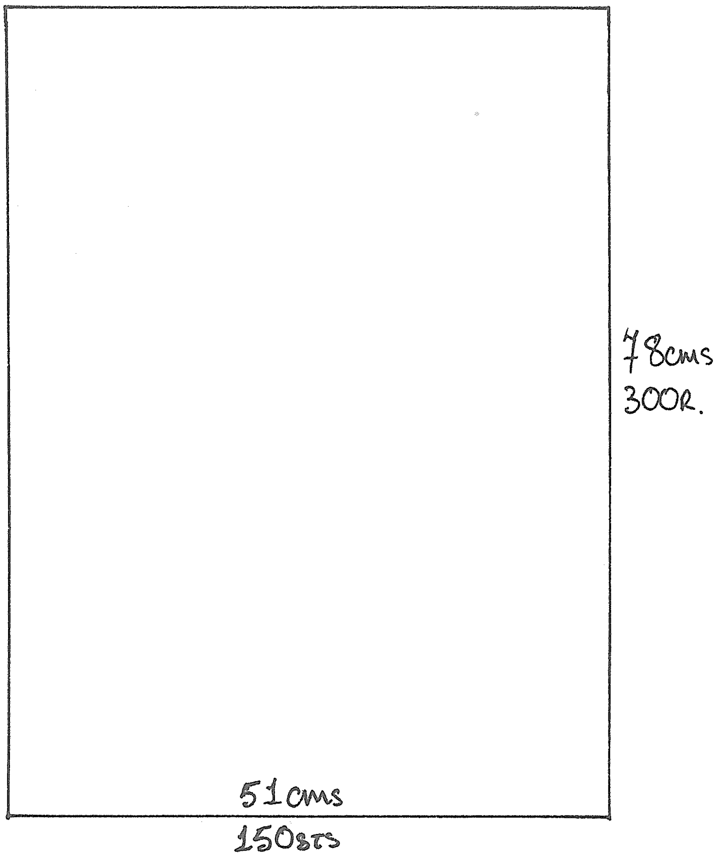
Push up to position 1 needles 20 to 25 on both beds, on both sides of 0. Leave the central needles between these two groups at position 0.
Using blue yarn, make normal zig-zag for cast on over both groups of needles. Hang comb, knit 2 circular rows and one row V/V.
Hang weights. RC 000

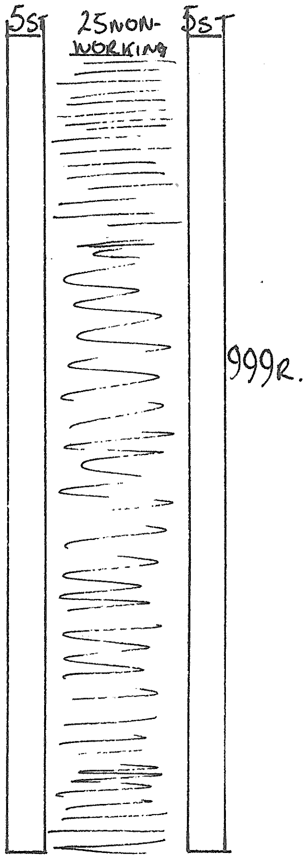
CARRIAGE SETTING

Both set to circular and tuck. (Fisherman's rib).
Dials both to 5.
Knit to RC 999. Cast off.

MAKING UP

Stretch fringing to fit around cover.
Fold fringing in half. Sew one side to front of main cover, and one side to back of cover. Join edges of fringe at edges of braid, enclosing edge of cover between the two braid sections.
Give light steaming. DO NOT PRESS.





BABIES BOOTIES

MACHINES

2310, 600, S48, D115 etc.
We used a Superba S48

YARN

As for Pram Cover pattern

AMOUNT

Approx 50 Grammes

Main tension, Fisherman's rib.
Both dials on 6.
50 stitches = 25 cms
50 rows = 7 cms

STITCH PATTERN

Every needle rib, flow combs alternate throughout.
Main part, Fisherman's rib.

CARRIAGE SETTINGS

CIRCULAR & TUCK keys in - on - both beds

NOTES

These booties are intended as a first size. You may make larger versions of them by adding needles at the edges, but keeping the number of rows as per pattern, and loosening the tension a little. e.g. 5 stitches added each side = 10 extra stitches = 5 cms added to length of foot. Measure babies feet before starting booties.

Work all decreasings with the triple transfer tool, fully fashioned, (Italian decreasing).
Cast off very loosely.
Sew together using mattress stitch. Sew made ribbon decoration to front.

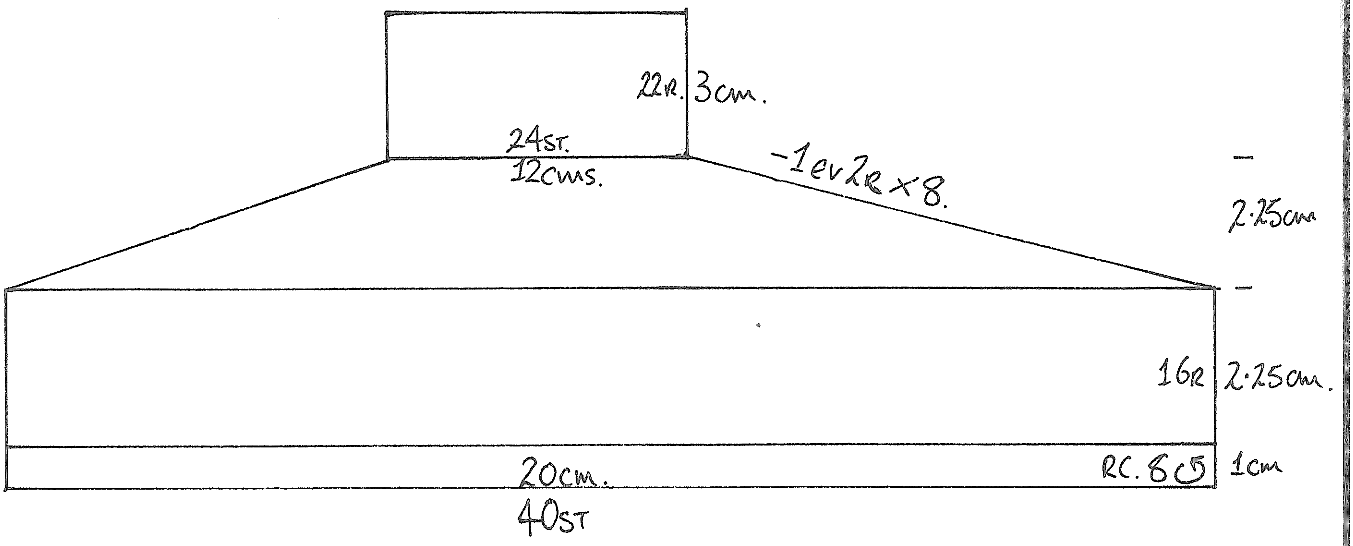
Knit 2 pieces alike.
Push up 20 needles each side of 0 on both beds. Using main yarn knit zig-zag row, dials on 1. Insert comb. RC 000
Both dials to 3 knit 2 rows. Hang weights.
Both dials to 6 knit 6 rows. RC 000

Set both carriages to circular and tuck. Tension 6. Knit 16 rows.
Decrease 1 stitch, fully fashioned, on both beds at both edges, knit 2 rows, 8 times. RC 032 24 stitches remain.

Knit 22 rows straight, cast off loosely.

MAKING UP

Fold each piece of knitting in half widthways.
Starting at the centre of the cast on edge, mattress stitch sole of foot and front of each booty.
Turn top to outside, sew bought trimming to front. We used Offray roses from most haberdashery counters and stores.



BABIES COAT

MACHINES

As above, + all single-bed elecronics, e.g S44 or Singer 400
We used a Superba S48.

YARN

As above. We chose blue as the main yarn.

AMOUNT

This coat will take approximately 100 Grammes of yarn

TENSIONS

Circular and tuck stitch sections approximately 7.
50 stitches = 23 cms
50 rows = 8 cms
Measured over tuck stitch pattern.

SIZE

To fit up to a 46 cm chest meaurement. Actual garment measures 52 cms

STITCH PATTERN

Single bed tuck stitch. Automatic no card for any machines.
600 etc programme alternate needle selection and XXX.
2310 etc Buttons 1 middle, 2, 3, 4, and 5, all UP.

CARRIAGE SETTINGS

Work on back bed only for pattern
Tuck key in.

NOTES

Cast on with zig-zag row, knit 2 circular row at dials 3/3, then remainder of hem both dials set to main tension. At end of hem transfer all stitches to back bed.

For single bed machines, cast on with waste yarn, knit 12 rows stocking stitch and turn up hem, then follow main instructions. Front bands made in the same way, and applied. Collar worked in continental welt or stocking stitch.

Use edge weights, and move them up every 10 - 12 rows.

Decreasings are done using single eyelet transfer tool.

Buttonholes made by transferring stitch to it's adjacent needle, and leaving empty needle in work. This must be done twice for each hole, as the band is folded in half. Small fisheye buttons are suitable for this garment.

BACK

Push up 56 stitches on both beds. Flow combs alternate. Cast on with zig-zag row. Hang comb. Knit 2 circular rows dials on 3/3. Hang weights. RC 000.
Dials to 7/7 knit 6 circular rows. RC 12.
Transfer all stitches to back bed.

Set electronics to pattern, carriages BACK tuck key in.
FRONT to "0", or removed. RC 000
Main tension.
Knit 94 rows straight in pattern.
Armhole shaping. RC 000.
Decrease 1 stitch both sides, knit 5 rows, 16 times. RC 080.
Cast off remaining 24 stitches loosely.

FRONTS
(Knit 2 reversing shapings)

Cast on as for the back over 30 needles both beds. Knit hem, transfer stitches to back bed. RC 000.
Main tension.
Set to electronic patterning. Knit 94 rows straight.
Shape armhole. RC 000.
AT RIGHT SIDE ONLY Decrease 1 stitch, knit 5 rows, 16 times. RC 080.
Cast off remaining 14 stitches loosely.
Repeat section reversing shapings for opposite side.

SLEEVES
(Knit 2 the same)

Cast on as for back over 40 needles on both beds. Knit 6 circular rows RC 12 for hem. Transfer all stitches to the back bed. RC 000.
Set to knit with electronic patterning. Tuck key in on back carriage

Increase 1 stitch, knit 12 rows, 8 times. RC 96. 56 stitches in work. RC 000
Decrease 1 stitch both sides, knit 4 rows 20 times. RC 80.
Cast off remaining 16 stitches loosely

FRONT BANDS

Push up 60 needles on both beds, Flow combs alternate. Dials on 1/1, knit zig-zag row. Both circular keys in, dials to 3/3 knit 2 rows. RC 000 Dials to 6/6 knit to RC 12.

Starting from the right edge, transfer stitches number 6 : 16 : 26 : 36 : 46 one needle to the left ON BOTH BEDS AT ONCE. Leave empty needles in work. Knit to RC 24
Change to waste yarn. Knit 24 rows circular. Release from machine.

Repeat the above, but omit the buttonholes for the second band.

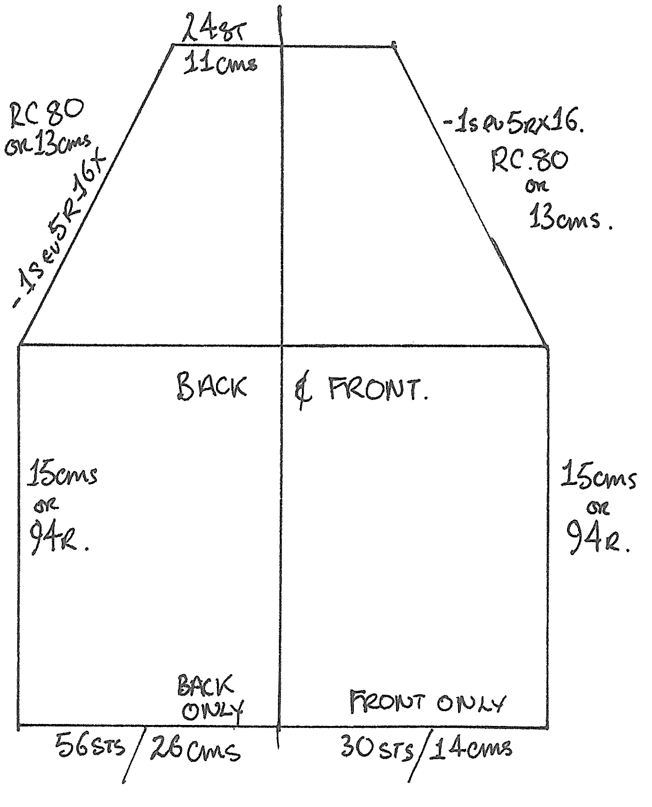
COLLAR

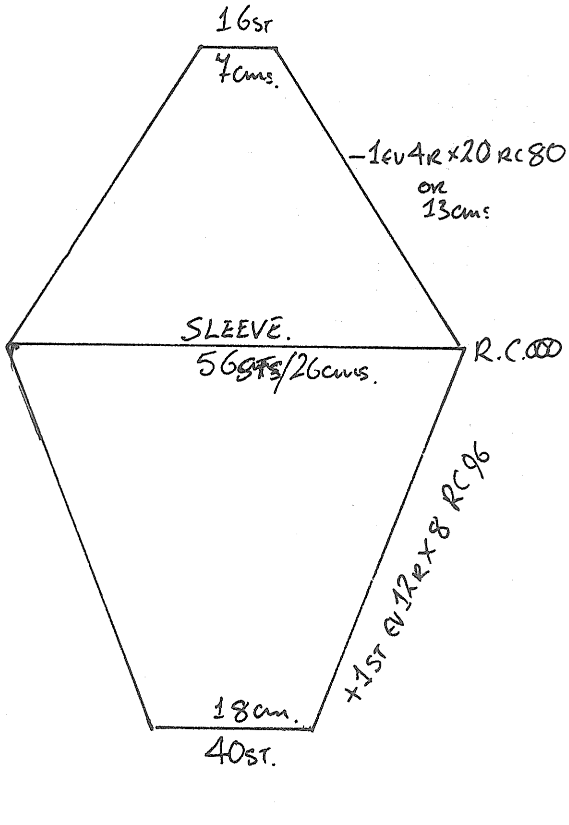
Push up 50 needles on both beds, and arrange for 1 X 1 rib. Cast on in rib. Set dials to 3/3, knit 30 rows 1 X 1 rib. Transfer all stitches to back bed. Dial to 7 Knit 4 rows stocking stitch. Change to waste yarn, knit 10 rows, release from machine.
FOR SINGLE BED KNITTERS, knit collar in continental welt, or stocking stitch, using same number of stitches and rows, but 2 numbers lower on tension dials.

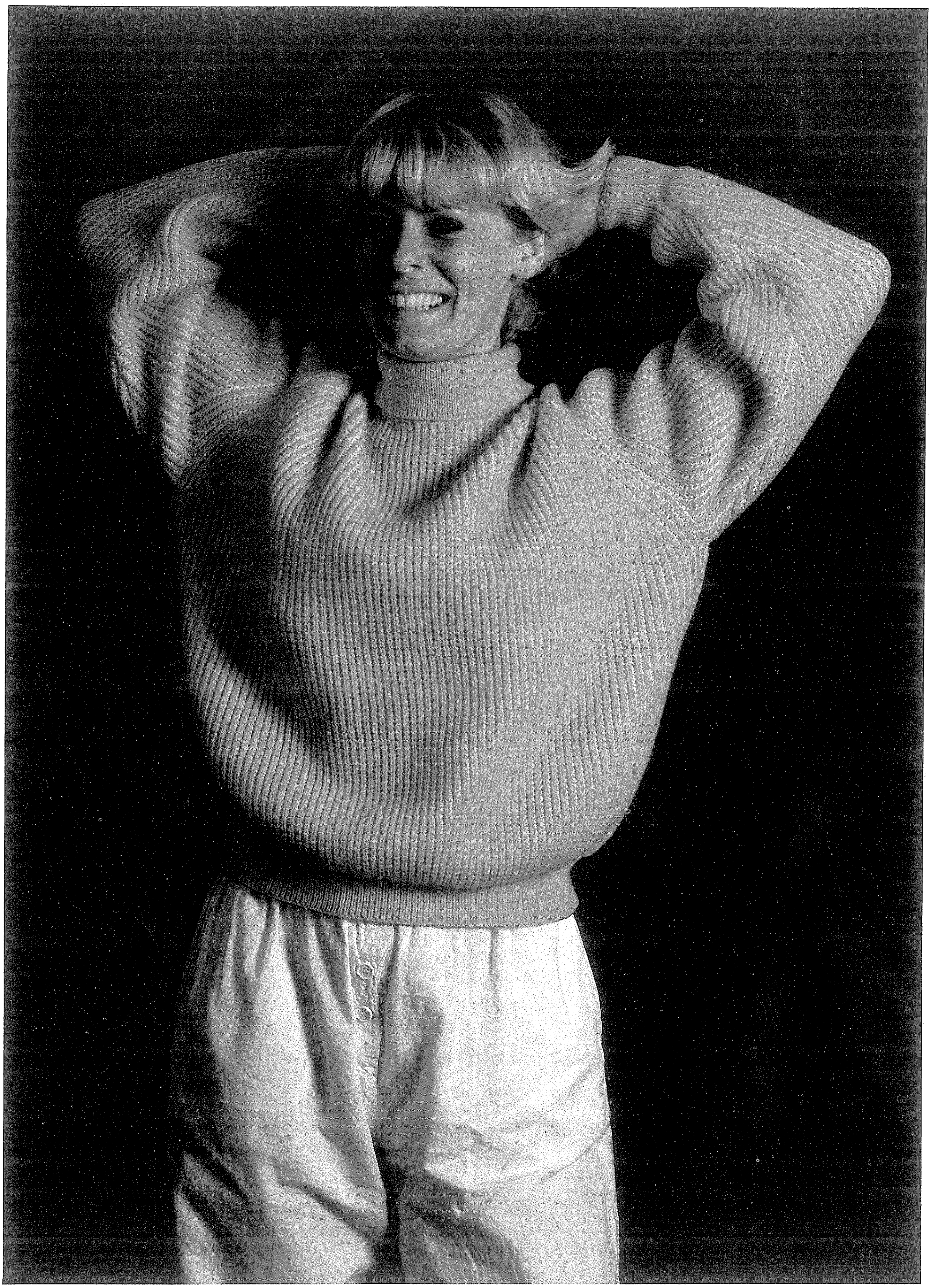
MAKING UP

Sew in sleeves. Join side seams, and sleeve seams. Attach front bands by backstitching through open stitches, unravelling waste yarn as you go, to right side first, then on the reverse, enclosing edge of garment in band.
(Buttonhole band sewn to LEFT front for boys, to RIGHT front for girls).

Attach collar in the same way, backstitching through open loops of stocking stitch. Turn collar to inside, and slip stitch down into place.
Sew buttons to band to correspond with buttonholes.
Give light steaming. DO NOT PRESS.


24st
11cms
RC 80
or 13cms
-1s ev 5R 16x
-1s ev 5R x16.
RC.80
or
13cms.
BACK
& FRONT.
15cms
or
94R.
15cms
or
94R.
BACK ONLY
FRONT ONLY
56sts/26cms
30sts/14cms


16st
7cms.
-1ev4R x20 RC80
or
13cms
SLEEVE.
56sts/26cms.
R.C.000
+1st ev 12R x 8 RC96
18cm.
40st.



TWO COLOUR FISHERMAN'S RIB SWEATER

MACHINES

All double bed machines
We used a Singer 2310

YARN

Bramwell 4 ply Acrylic

AMOUNT

1 Cone each Royal Blue and White

TENSIONS

50 Stitches = 23 cms slightly stretched
50 Rows = 8 cms
Both dials to 4

STITCH PATTERN

Two colour fisherman's rib on alternate needles. Flow combs opposite.

BACK ! * ! * ! * ! * ! * ! * ! *
FRONT* ! * ! * ! * ! * ! * ! * !

Bed space 4. No electronic patterning

CARRIAGE SETTINGS

*** BACK Tuck key
FRONT V key
White. knit 2 rows

BACK Knit key
FRONT Tuck key
Blue. Knit 2 rows***

REPEAT FROM *** TO *** THROUGHOUT. Start knitting, and change colours at the left of work.

NOTES

This stitch pattern is reversible, blue on one side white on the other. We used blue as the right side. If sewn up carefully, a double sided garment can be made.
All ribs knitted in BLUE yarn.
This pattern takes time to knit, but is worth the effort. Put jacquard claw into left side of carriages, as for Norwegian jacquard. This will speed up the yarn changes.
All decreasings worked with triple eyelet tool.

SIZES

To fit bust/chest 81 (86 : 91 : 96 : 101 : 106 : 112) cms.

BACK & FRONT

Push up 96 (102 : 108 : 114 : 118 : 124 : 130) needles on both beds, and arrange for 1 X 1 setting. Flow combs opposite.
Set tension dials to 4/4. Knit to RC 30 in 1 X 1 rib.

Carriages at LEFT. Set to pattern as above, white yarn. RC 000
Knit to RC 224 all sizes, in pattern, keeping sequence correct.
RC 000. Decrease 1 stitch both edges, knit 4 rows,
33 (35 : 38 : 39 : 39 : 44 : 44) times. 30 (32 : 32 : 36 : 40 : 36 : 36) stitches remain.
RC 138 (144 154 : 156 : 156 : 176 : 176) Cast off loosely.

SLEEVES

Knit two alike

Push up 66 (70 : 72 : 72 : 72 : 74 : 76) needles on both beds and arrange in 1 X 1 setting. Flow combs opposite. Knit 30 rows at tension dials 4/4 in 1 X 1 rib. RC 000
Change to pattern setting and keeping sequence correct
Increase 1 stitch, knit 22 (22 : 18 : 18 : 14 : 14 : 14 : 14) rows
10 (10 : 12 : 13 : 16 : 16 : 17 : 17) times
86 (90 : 96 : 98 : 104 : 108 : 108) stitches remain
Knit 4 (4 : 8 : 0 : 10 : 0 : 0) rows
RC 224 (224 : 224 : 234 : 230 : 238 : 238) Shape raglan.
Decrease 1 stitch at each side 30 (33 : 36 : 36 : 38 : 40 : 41) times ev 4 rows
RC 120 (132 : 144 : 144 : 152 : 160 : 164)
Knit 2 (6 : 0 : 0 : 0 : 0 : 2) rows
Cast off remaining 26 (24 : 24 : 24 : 28 : 28 : 28) stitches.

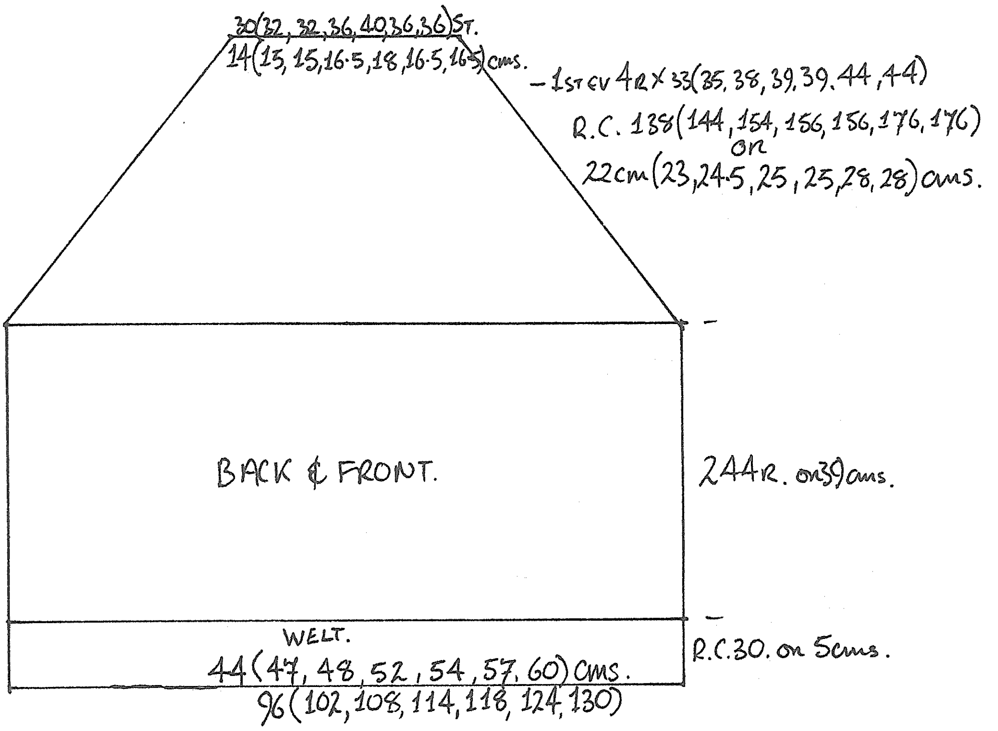
NECKBAND

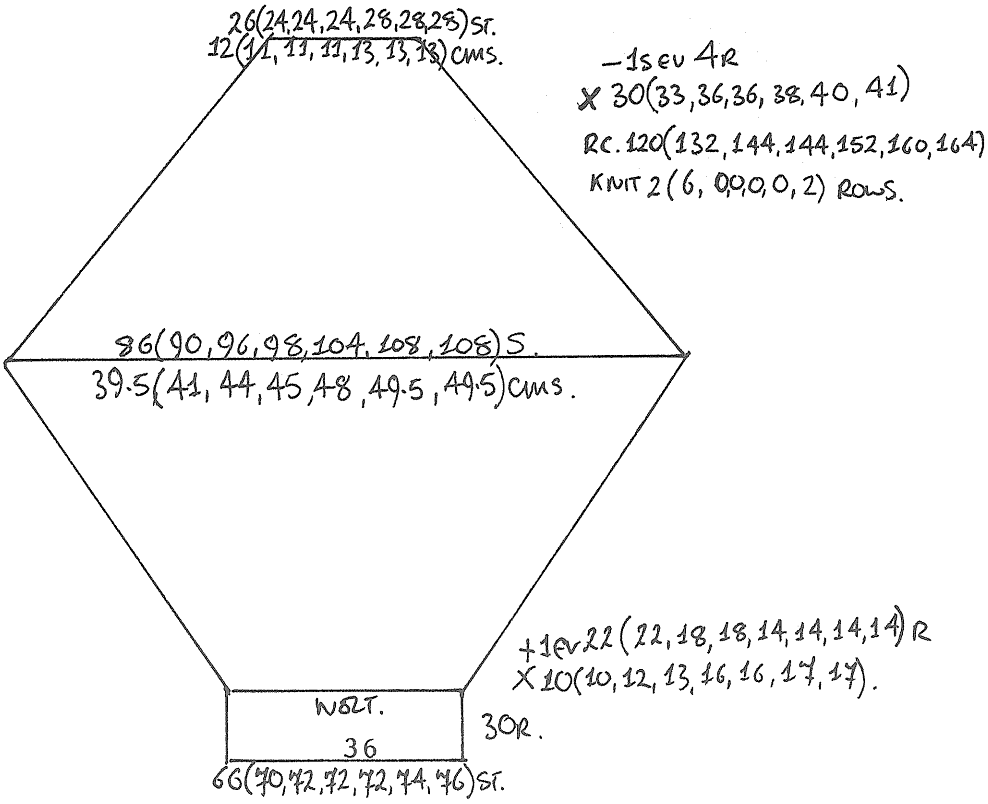
Push up 170 needles on both beds, and arrange needles for 1 X 1 rib.
Cast on with BLUE yarn, stitch dials to 3/3 knit 60 rows.
Push up empty needles, and fill them with purl loop from stitch on opposite bed. 170 needles in working position on each bed.
Set carriages to BACK V FRONT 0 tension dial to 7 Knit 4 rows

Set carriages to BACK O FRONT V tension dial to 7 Knit 4 rows
Set both carriages to circular. Thread in waste yarn. Knit 12 rows circular. Release from machine.

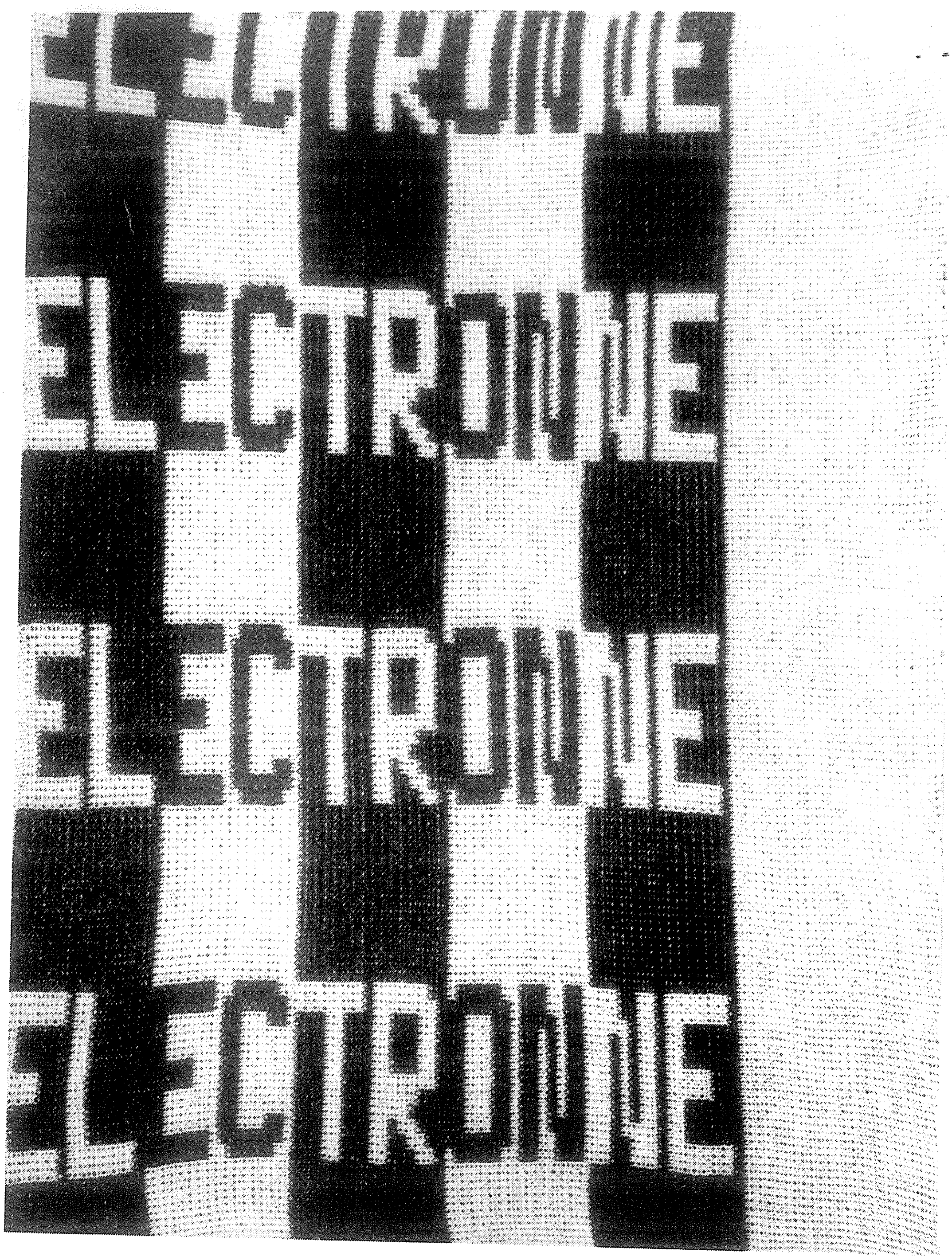
MAKING UP

Lightly steam all parts. DO NOT PRESS. If you do not have a steamer or steam iron, leave garment parts to dry under a damp cloth.
Join raglan seams. Join side and sleeve seams.
Fold garment front in half, and mark centre front 8 cms down from top. Cut from mark to shoulder in half circle while front is still folded. Open out.
Starting at left shoulder, attach neckband by backstitching through open loops of one section of stocking stitch, unravelling waste yarn as you go. Slip stitch second stocking stitch section to inside of garment, enclosing cut, and cast off edges of neck opening. Fold band in half to inside, and slip stitch down.


30(32, 32, 36, 40,36,36)ST.
14(15, 15,16·5,18,16·5,16·5)cms.
-1ST EV 4R X 33(35, 38, 39, 39. 44, 44)
R.C. 138(144, 154, 156, 156, 176, 176)
OR
22cm(23, 24·5, 25, 25, 28, 28)cms.
BACK & FRONT.
244R. on 39cms.
WELT.
R.C.30. on 5cms.
44(47, 48, 52, 54, 57, 60) CMS.
96(102, 108, 114, 118, 124, 130)


26(24,24,24,28,28,28)ST.
12(11, 11, 11, 13, 13, 13) CMS.
-1s ev 4R
X 30(33, 36, 36, 38, 40, 41)
RC.120(132, 144, 144, 152, 160, 164)
KNIT 2(6, 0,0,0, 0, 2) ROWS.
86(90, 96, 98, 104, 108, 108)S.
39·5(41, 44, 45, 48, 49·5, 49·5)cms.
+1ev 22(22, 18, 18, 14, 14, 14, 14)R
X 10(10, 12, 13, 16, 16, 17, 17).
WELT.
30R.
66(70, 72, 72, 72, 74, 76)ST.

THE 600 ELECTRONNE SWEATER


ELECTRONNE
ELECTRONNE
ELECTRONNE
ELECTRONNE

THE 600 ELECTRONNE SWEATER

MACHINES

Singer 600, Phildar D115
White 1502, Superba.

YARN

Any 2/30's Acrylic yarn. 1 cone WHITE, 1 Cone RED.
Usually approx 500 Grammes on each cone.
For Industrial yarns see advertisements in most machine knitting magazines e.g. Machine Knitting News.

TENSIONS

50 stitches = 17.5 cms.
50 rows = 9.5 cms
Measured over double jacquard pattern. Bed space 3.
Tension dials to BACK 3 FRONT 4

SIZES

To fit bust/chest 81(86:91:96:101:106:112) cms

CARRIAGE SETTINGS

BACK V & Jac key in. Needle return levers UP.
FRONT V key in ONLY

Second Yarn Guide fitted

ELECTRONIC SETTINGS

Use cards 1 to 5 in sequence. Programme for 1, knit through card, switch off box. Switch on, programme next card, and so on until all cards are used. On completion of cards, switch to programme suspended mode, and continue to knit in double jacquard. This will give white fabric of same texture as rest of garment.

NOTES

Garment knitted sideways. White yarn in main feed for front and back, red in second feed. Reverse this order for sleeves.

BACK AND FRONT

Push up 180 needles on both beds. Flow combs opposite. Using 1 end white yarn, make zig-zag row, then 2 circular rows, and one further row on V/V.
Set carriages to jacquard setting according to NOTES above. Put in second yarn guide. Programme electronics with card 1. Knit card 1 with reverser switch up, card 2 with it down, and so on. This will give the vertical stripe effect to the finished garment.

Knit 252 (266 : 280 : 292 : 304 : 318 : 330) rows, changing cards as necessary according to NOTES above. On completion of card 5, switch to "No Selection" on box, and continue to knit in jacquard required number of rows, without reversing colours.
Transfer all stitches to back bed and cast off.

SLEEVES

Knitted conventionally from cuff to top.
Push up 80 needles on both beds, set for 2 X 1 Industrial rib setting. Using 3 ends of red yarn taken together, cast on, and knit 40 rows in rib. Tension dials on 3/3.
Push up empty needles to position 1 and fill them with purl loops from opposite bed stitches. Set both tension dials for jacquard. Back 3 Front 4.
RC000
Set for double jacquard according to notes. Add second yarn guide and second colour. Switch on box. No programme to enter, switch to "No Selection".
Increase 1 stitch at each end of knitting, knit 4 rows 50 times.
RC 200 180 stitches remain. Knit to RC 236. Cast off.

BACK & FRONT WELTS

Push up 136 (144 : 150 : 158 : 164 : 172 : 180) needles. Set for 2 X 1 Industrial welt. Using 3 ends of red yarn knit 40 rows in rib. Both tension dials to 3/3.
Transfer all stitches to back bed, cast off.

NECKBAND

Push up 160 needles on both beds. Set for 2 X 1 Industrial welt. Using 3 ends red yarn together, cast on and knit 60 rows rib at 3/3. Push up empty needles and fill with purl loops from opposite bed stitch. Tension dials 5/5.

Set carriages to BACK V, FRONT O Knit 4 rows
Back O, FRONT V Knit 4 rows

Change to circular setting both carriages, and waste yarn, tension dials 5/5, knit 12 rows circular, and release from machine.

MAKING UP

Fold front in half lengthways. Mark centre 9 cms down from top, and mark centre top. Open out. Mark 9cms each side of centre. Fold again in half. Cut neckline in even curve from centre to marks on top at shoulder. Use a plate, saucer etc as a template if you like. You may also sew along the curve before cutting if you like, although this is not really necessary. It does give a little added confidence sometimes.

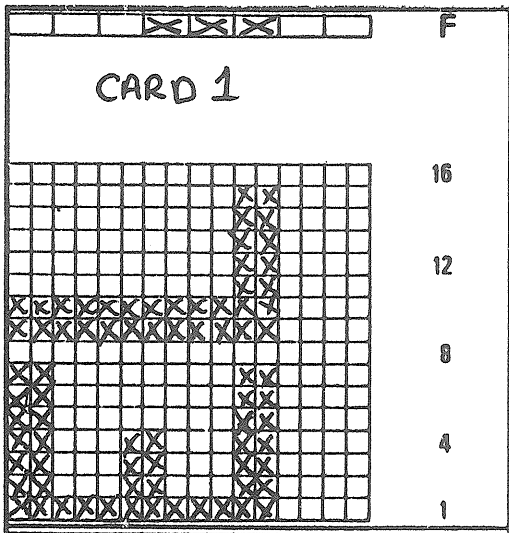
Join shoulder seams. Attach neckband by sewing one stocking stitch section to outside of neckline, backstitching through open loops and unravelling waste yarn as you go. Then slip stitch other stocking stitch section to inside of garment, enclosing cut edge.

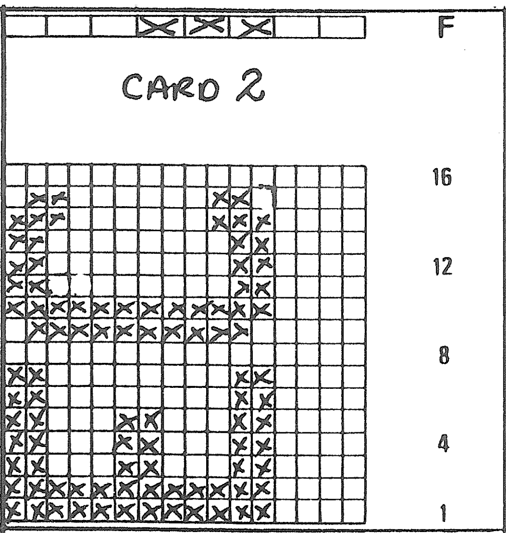
Sew sleeves to shoulders, matching centre sleeves to shoulder seam.

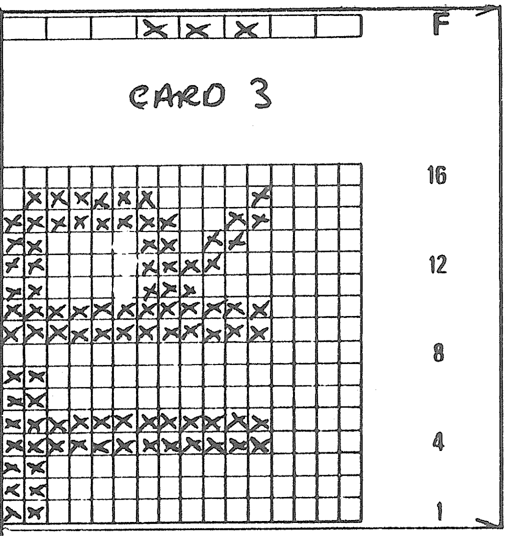
Join sleeve and side seams.

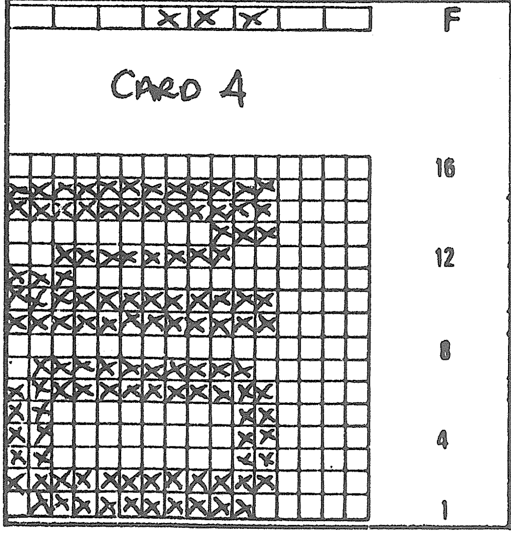
With right sides together sew welts to back and front, using cast off edge at seam. Seam welts.

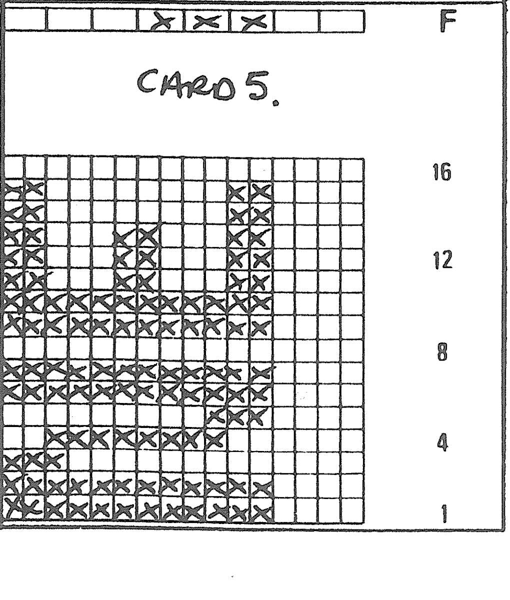
Give final light steaming, or dry, cool press.


CARD 1

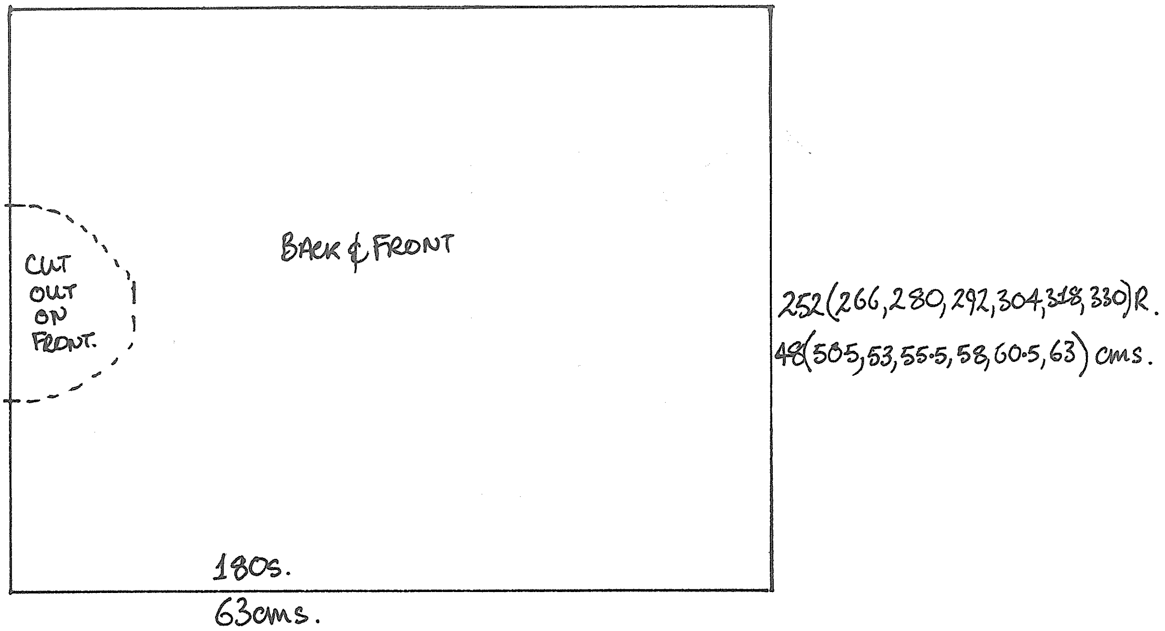

CARD 2

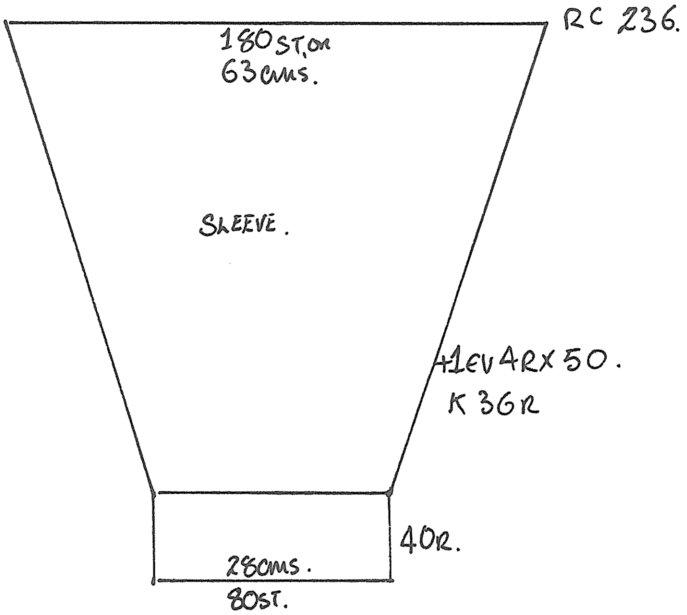

CARD 3

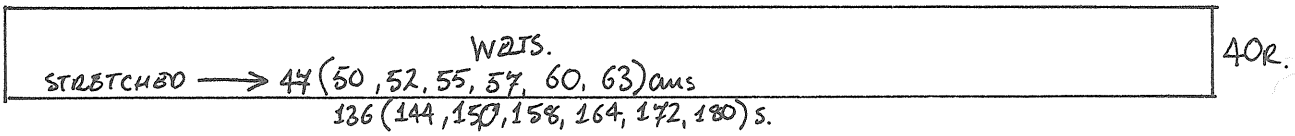

CARD 4


CARD 5.

WORKING DIAGRAMS


BACK & FRONT
CUT OUT ON FRONT.
252(266,280,292,304,318,330)R.
48(505,53,55·5,58,60·5,63) cms.
180s.
63cms.


RC 236.
180 ST.OR
63cms.
SLEEVE.
+1 ev 4R x 50.
K 36R
40R.
28cms.
80ST.


WAIS.
STRETCHED → 47(50, 52, 55, 57, 60, 63)cms
136(144, 150, 158, 164, 172, 180)s.
40R.